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## AMERICAN PREMIERE OF "FRANCESCA DA RIMINI"

A Poor Libretto Set to Music of Only Occasional Interest

On Friday evening, December 22, at the Metropolitan Opera House, New York, there took place the first performance in America of "Francesca da Rimini," an opera, the text arranged by Tito Ricordi from Gabriele d'Annunzio's drama of the same name and set to music by Riccardo Zandonai, a composer whose ultra-realistic opera, "Conchita," was seen in this country several years ago. "Francesca da Rimini," first produced in Turin in 1914, was played in Covent Garden the same year. Since then it has been given in the larger Italian cities.

The present reviewer first saw the opera in Rome in the spring of 1915 and the second view of it in the Metropolitan version, caused but little change in his opinion of its rather plentiful defects and comparatively few excellencies.

**The Story**  
The story is the familiar one of Paolo and Francesca.

Francesca is promised in marriage to Giovanni, ugly and deformed, the eldest of the three Malatesta brothers. Giovanni sends his brother Paolo as his proxy to espouse Francesca and bring her to her new home. Francesca is carefully not told that Paolo is not Giovanni and falls in love with him under the impression that he, Paolo, is to be her future husband. This is quite lost sight of in the libretto, however, after the first act, for in the second act we find Francesca apparently on perfectly good terms with her husband Giovanni, though in love with Paolo. Paolo, end of second act, is called away to serve as Podesta of Florence, and returns, third act, to make love to Francesca and be loved by her, for her regard for him has been greatly strengthened by his absence. Fourth act, Malatestino, younger brother of Giovanni and Paolo, makes love to Francesca, who rejects his advances. In revenge he tells Giancesco of the love of Paolo and Francesca. Giovanni finds them in each others arms and promptly stabs both. Curtain. Not overmuch material for four acts and the unskillful padding of it spoils the libretto.

### The Libretto and Music

It would seem as if a person so experienced in operatic matters as Tito Ricordi would realize that to make the D'Annunzio drama effective nearly all this padding—po-

etically beautiful as it often is in the original—would have to be removed leaving the scenes in which only the important motives and the elemental emotions play a part, but Signor Ricordi entirely failed to grasp the fact that an opera librettist must paint only in primary colors and with a very broad brush, the result being a tremendous waste of time and energy on subsidiary characters and absolutely unimportant incidents. In the first act there is only one real scene that amounts to anything and that is the final one of the act, the meeting of Paolo and Francesca. This scene, which is in pantomime, not a word being spoken, occupies perhaps four minutes. All the first part of the act is frittered away in vain talk and explanation between various servants and officials of the Malatesta castle. The second act is that most impossible of things, an operatic battle scene. It verges so closely on the ridiculous, one is

moved oftener to laughter than to any other emotion, especially when Malatestino is brought in desperately wounded in one moment and in the next springs up like a jack in the box apparently cured by magic. The first part of the third act is devoted principally to a very pretty madrigal which Francesca's four women sing for her and it is only at the end of this act—the third, be it remembered—that the first real scene of the opera, the long duet between Paolo and Francesca which terminates in their kiss, takes place. The last act with the powerful scene of Malatestino's betrayal of Paolo to Giovanni and the final scene with the murder of both Paolo and Francesca by Giovanni, is the best and most effective of the opera. Even in this, the climax is introduced so abruptly that the tragedy is over before one almost has had time to realize that it is to arrive. From the standpoint of the dramatic technician it is a very poor example of libretto making. The first two acts and half of the third are devoted to getting started.

This very diffuseness, looseness and abundance of short scenes for unimportant characters has handicapped Zandonai to a great extent in his music. Wherever there was a scene of some length, affording him a chance for real development of music, he took advantage of it. Thus the meeting of Paolo and Francesca, where the music plays an all important role, since there is only pantomime on the stage, is truly beautiful. The motif, which characterizes this scene—apparently that typifying the love of Paolo and Francesca, for it is introduced in connection with them several times afterwards in the opera—is a very beautiful one, quite the most musically valuable of the whole work. The introduction of archaic instruments—a lute and a viola pomposa (first cousin to a cello)—successfully and

(Continued on page 29.)

## PROJECT FOR A FRENCH OPERA SEASON IN NEW YORK

Antoine de Vally, the Belgian tenor, for several months past has been devoting a great deal of time to the preliminary work of organizing a company for the production of opera comique in New York at one of the large Broadway theatres. The plan calls for a season of sixty performances beginning in February with French principals, chorus and ballet, only the orchestra to be recruited here. As soon as the arrangements have proceeded to a point where it looks as if the season would be assured, the MUSICAL COURIER will publish the story in full.

### Colds Stop Philadelphia Opera

On Thursday, December 21, when it was time for the curtain to go up at the matinee performance of "Lucia" at the Academy of Music, Philadelphia, where the Philadelphia Grand Opera Company is giving its first season, Manager William S. Rosenbach appeared and said: "It is because of the illness of a number of our principals that the company has been obliged to cancel its dates till Christmas Day. Roberto Viglione is a sick man, F. P. Alexander has a terrible cold. Miss Jarman, mezzo soprano, is also ill. A number of other members of the company are not in good voice, due to colds. After Christmas we shall give thirty performances, two per week, instead of four, as originally arranged."

### How to Have Orchestras

Every city in this country of one hundred thousand or more should have a good permanent orchestra and opera. In communities of that size a sufficient part of the public could soon be made to turn some of its attention to other than inferior entertainments. In many European cities culture of our own citizens, a good orchestra and opera are maintained. It is true we cannot have State or Federal aid. But we do not need it. Our people are prosperous enough to buy what they want or what some intelligent purveyors can make them want.—Musical Student, Los Angeles.

### Gerardy Discovered

At the beginning of the war Jean Gerardy, the distinguished cellist, was in Berlin. Since that time no news of his whereabouts had come to his American friends. Even his manager, R. E. Johnston, had no word from him. Last week Albert Canby, who has managed Mr. Gerardy in Australia, arrived from London bringing news that the cellist had been lucky enough to escape detention in a German internment camp and for the last six months he had been in a training camp in England. At the present moment he is at the front with the Belgian army which he joined on Christmas day, being attached to the artillery.

### Metropolitan Repertoire, Week of January 1.

Monday, January 1, at 1 p. m., "Parsifal" (Kurt, Urlus); evening, Geraldine Farrar rejoins the company in "Mme. Butterfly"; Wednesday, January 3, "Il Trovatore" (Muzio, Martinelli, Amato); Thursday, January 4, at 8.30, "Das Rheingold"; Friday, January 5, "Carmen" (Farrar, Mason, Caruso, Amato); Saturday, January 6, "La Traviata" (Hempel, Carpi, de Luca); evening, "La Bohème" (Alda, Mason, Botta, Scotti).

### Kellogg-Strakosch Money in Dispute

In Winsted, Conn., on the alleged ground of undue influence, Julia Claire Harris Strakosch, of New York City, adopted daughter of the late Carl Strakosch (who survived his wife, Clara Louise Kellogg Strakosch only a few months) has filed an appeal against the probating of her father's will. He left an estate of about \$100,000, of which the daughter, under the will, received \$20,000.

### The President Sings Carols on Christmas Eve

On Christmas Eve, President and Mrs. Wilson attended a community celebration and for more than an hour stood on the steps of the Treasury Department singing Christmas carols with several thousand men, women and children. The celebration was under the auspices of the Washington Playgrounds Association.

### Chase to Change

William B. Chase, music critic of the New York Evening Sun, will, after January 1, be one of the two music critics of the New York Times, taking the place of J. O. Hauser who is leaving the newspaper field.

### Looking Into 1917

Managers W. A. Fritschy, of Kansas City, Mo., and James E. Devoe, of Detroit, Mich., were in New York City last week.



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## Reuben Davies Scores at Denton, Tex.

Reuben Davies, concert pianist, appeared as soloist in Denton, Texas, on December 3. The Denton Record-Chronicle referred as follows to Mr. Davies' performance:

It was Mr. Davies' first appearance before a Denton audience. The new and interesting "Sonata Appassionata," by Venet, was given for the first time in public to this audience, of Denton people. Within the bounds of sonata form the style is free, the harmonies are strange and haunting combinations, overtones abound, and the whole composition teems with technical demands which can be fulfilled only by the modern pianist. Mr. Davies is thoroughly imbued with the love of modern development of idea, and he finds in this sonata an excellent medium for expression through his most efficient pianistic resources. The Debussy and Scott numbers Mr. Davies played with harmonic clearness, finesse and delicate feeling for contrast, and the MacDowell etude with vigorous sweep, clear-cut octaves and well built climaxes.

## Gustin Wright Plans American Tour

The American organist, Gustin Wright, who has achieved success in Paris, and who shortly will tour this country, made his debut in Paris as a conductor at a special matinee given for the benefit of French war widows and orphans. The National Protection Association maintains sixteen hundred mothers and families, and over two thousand six hundred French, Belgian and Serbian orphans. The proceeds of this concert were used in greater part to promote the shoe distribution, founded by Gustin Wright, as he himself through his own means furnished shoes for over three thousand orphans. It was held December 9 at the Salle Gaveau, Paris, and the program was devoted to the compositions of Cesar Franck. Besides Mr. Wright himself the artists participating in



GUSTIN WRIGHT,  
Organist.

the program were Yvonne Astruc, violinist; Andree Arnoult, pianist; M. Plamondon, tenor of the opera; Victor Close, bass; Mlle. Couleard, soprano; Mlle. Tailleferre, organist; Germaine Durupt, harpist, and M. Defaine, tenor.

Mr. Wright was also chosen by Theodore Dubois, former director of the French National Conservatory, to play five Dubois organ works, at the Dubois Festival, to be held at the Salle Gaveau December 12. On December 2, Mr. Wright appeared at the Concert Touche as soloist with orchestra, and is booked to appear on the same series of concerts December 18. He is planning an American tour with Mr. Plamondon during 1917.

## McCormack Contributes to Dallas Musical History

In Dallas musical history, three events stand out in bold relief in artistic excellence and extent of patronage. These, in chronological order, were the recital of Paderewski in 1900, the appearance of Tetrassini with the Chicago Grand Opera Company in 1913 and the concert of John McCormack December 8, as the first of the Harriet Bacon MacDonald concert series. When Mr. McCormack appeared upon the Coliseum stage for his opening number, he faced an audience no less remarkable for its numbers than for its undisguised appreciation and unbridled enthusiasm. The vast auditorium was filled and he looked out upon an audience made up of representative music lovers of Dallas and Texas, many of whom cherished memories of the great tenor's concert here a year ago. Mr. McCormack, always genial, reflected the friendliness of his audience and sang with that sincerity of manner, purity and limpidity of tone that individualizes McCormack and has made of him a national idol.

His program was synthetic in selection and catholic in taste, ranging from the broad flowing melody of Handel to the intellectuality of Brahms, the dramatic intensity of Rachmaninoff, the sentimentality of the Irish composers and the modern songs of Burleigh, Schneider and Melvin. In Brahms' "May Night," Rachmaninoff's "When Night Descends" and Dunn's "Bitterness of Love" Mr. McCormack rose to the highest pinnacles of song and was rewarded with prolonged applause. More pleasing, if possible, than the programmed numbers were the encores, and this because of their familiarity to the audiences, embracing "Mavis," "Mother Machree," "The Little Gray Home in the West" and concluding with the ever popular "I Hear You Calling Me."

Assisting Mr. McCormack were Donald McBeath, vio-

linist, and Edwin Schneider, pianist, both of whom were more than assisting artists in the usual acceptance of the term. Mr. McBeath's numbers were marked by graceful bowing, full tones and faithful interpretation. His playing of the Beethoven "Rondino" and Kreisler's "Schön Rosmarin" were rapturously applauded.

Mr. Schneider's accompaniments were a positive delight. His broad sympathies and clear interpretations were of untold assistance to the principals, and he shared with becoming modesty the applause that came from Mr. McCormack's singing of his composition "Your Eyes." At its conclusion Mr. McCormack turned to the composer-accompanist with a bow and smile of appreciation and three times Mr. Schneider was compelled to acknowledge the greetings of the audience.

As an impresario, Mrs. MacDonald has set a record for Dallas and the Southwest with more than 1,000 season tickets (2,000 seats) sold. The next concert will be a joint recital by Rudolph Ganz and Albert Spalding, January 16. A. L. H.

## Cooper-Roentgen Recital

An interested audience gathered Monday evening, December 18, at Aeolian Hall, New York, to listen to a joint recital by Charles Cooper, pianist, favorably known here, and Engelbert Roentgen, cellist. Mr. Cooper played the Chopin F minor ballade, his only solo number, with fine climax building, delicacy and beauty of touch combined. He rightly avoided too strict rhythm in this, so creating contrast. The name Roentgen is an honored one in the musical world. "Shule Aroon," written originally with orchestra on an Irish air by a relative of the solo-cello, has been arranged by him for that instrument, with piano and greatly pleased the audience at Aeolian Hall. Mr. Roentgen's tone, throbbing with emotion, broad in sweep when required, did not fail to impress all. The collaborators played two ensemble works, Franck's sonata in A, and Debussy's sonata in D, in which artistic restraint combined with fresh spirit, making these works enjoyable in high degree. The broad melodies in the Franck opus offered strong contrast to the "filagree" work of the Debussy, and it was plain that the players entered into the spirit of their interpretations, making living music of what might, in certain movements, have been only printed notes.

## Little Pupil Sings

At the studio of Mrs. Harrison-Irvine in Carnegie Hall, New York, Luther D. Mott, baritone, pupil of Kate Liddle, gave a recital at which many of his fellow artists and other lovers of music were present. Mr. Mott sang a varied program, well calculated and displayed the excellent quality of his voice and his fine method of production. Particularly noticeable were his sympathetic tone quality and his legato singing.

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- Oct. 3—Buffalo, N. Y.
- Oct. 18—Chicago, Ills.
- Oct. 21—St. Louis, Mo.
- Oct. 26—New Orleans, La.
- Oct. 29—Houston, Texas.
- Nov. 2—Atlanta, Ga.
- Nov. 12—Brooklyn, N. Y.
- Nov. 15—Winnipeg, Man.
- Nov. 20—Winnipeg, Man.
- Nov. 25—New York Recital.
- Dec. 1—Smith College, Northampton, Mass.
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## STRAUSS' REVISED "ARIADNE" PRODUCED AT BERLIN OPERA

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Berlin, November 10, 1916.

On Wednesday, November 8, the first Berlin performance of Richard Strauss' "Ariadne auf Naxos" in its new version, occurred at the Royal Opera House. The production of the work in its remodeled form was awaited with as keen an interest as if a real premiere had been announced, and this interest was further augmented by the news of the recent successful first Vienna performance.

The transformation of the "Ariadne" was a difficult but necessary undertaking, as there was no doubt as to the ineffectiveness of the work, so long as it was given jointly with Moliere's comedy "Bourgeois Gentilhomme." The opera was not easily separated from its framework. An introduction had to be invented in order to explain the curious fact that two different actions—the Zerbinetta burlesque and the Ariadne drama—are produced at the same time. Thus librettist and composer set to work again, and now (four years after the original premiere) "Ariadne auf Naxos" is being given in the form of an ordinary opera with a short one act introduction. Richard Strauss and Hugo von Hoffmannsthal, his librettist, have been fairly successful in their endeavor to save the opera for the stage.

The contents of the new introduction are briefly as follows: The action takes place in the house of a rich man—the "wealthiest man of Vienna" as the book calls him. This man desires to entertain his guests with a theatrical performance. A young composer is engaged to introduce on this occasion his first opera "Ariadne auf Naxos." But his rich patron has also invited an Italian troupe of buffoons to perform a burlesque—Zerbinetta and her four faithless lovers—the production of which is to take place at the same time with that of the "Ariadne" opera. The young composer, the chief personage of the introduction, comes to the house of the Maecenas with a heart full of hopes for his future and filled with lofty ambitions. When he learns that his beloved work is to be given in connection with a trivial burlesque, he is in despair and tries to withdraw it. But in vain. Zerbinetta, the beautiful and fascinating leader of the Italian troupe, succeeds in conquering his desperate mood. She wins his heart, and so the ridiculous double performance can take place. The rich Viennese and his guests do not take part in the action; they only form the audience.

To this original and witty prologue Strauss has written appropriate music. His creation of the young composer's part is a success in itself. The role—like that of Octavian in the "Rosenkavalier"—is written for soprano. The other personages of the introduction—the music teacher, the dancing master and the major domo, who is the only speaking person in the opera—are humorous inventions and well characterized.

The introduction is the chief innovation of the new "Ariadne." The original opera proper is given without any interruption, which adds much to the lucidity and effectiveness of the work. There are, however, a few changes, which may be called improvements; for instance, the shortening of the long Zerbinetta aria which has also been simplified to some extent, and the effective conclusion, which Strauss has given to the final duet of Bacchus and Ariadne.

The performance on Wednesday night was an exceptionally good one. Leo Blech conducted with his usual fire and temperament. Lola Artot de Padilla was an excellent interpreter of the role of the young composer in the introduction. Also Cornelius Bronsgeest, as the music teacher, succeeded perfectly in characterizing the part. Mme. Hansa, the Zerbinetta, sang somewhat indistinctly in the prologue, but was better in the arias of the opera itself. Mme. Hafgren-Waag and Kirchner as Ariadne and Bacchus were convincing interpreters, while the parts of Majad, Dryads and Echo were rendered beautifully by Emmy Leisner, Mme. Egell and Mme. Herwig.

The work was staged with the utmost care, and particularly the scenery which shows a stage on the stage and at the same time the boxes of the audience was tasteful and pleasing. The public seemed to be well satisfied with the new elaboration and tendered Strauss an ovation.

### First Weingartner Concert

The first of the six subscription concerts which Felix Weingartner is to give with the Berlin Philharmonic Orchestra proved to be a real event. The program consisted of Beethoven's "Eroica" symphony, the Brahms double concerto for violin and cello with orchestral accompaniment, and Richard Strauss' "Tod und Verklärung." Always an ideal interpreter of the Beethoven symphonies, Weingartner is particularly happy in the third. His reading was uplifting, inspired, and the orchestra and audience were carried away by the influence of his personality. He gave a beautiful rendition too of Strauss' most popular symphonic poem, "Tod und Verklärung." The soloists of the evening were the two youthful brothers Feuermann of Vienna, the violinist, a boy of fifteen, the cellist, a child of about eleven years. Though they are not yet quite equal to Brahms, their achievements as instrumentalists are astonishing and their musical intelligence and technical abilities are developed to a high degree.

### Royal Orchestra Performs

The second symphony concert of the Royal Orchestra under Richard Strauss was given for the benefit of the widows and orphans' fund of this organization. The program opened with Beethoven's fourth symphony, in Richard Strauss' bright and sunny reading. Goldmark's "Ländliche Hochzeit" was revived. The Strauss leading

of the "Egmont" and "Tannhäuser" overtures created quite a sensation.

### Nikisch's Programs

The programs of the Nikisch concerts this winter differ greatly from those of former seasons. Beethoven has not been rendered at all thus far. The program of the third concert, though it did not contain any real novelty, offered much that was new to many of the listeners. It opened with the late Friedrich Gernsheim's composition for orchestra "Zu einem Drama," a work which might be defined as a dramatic fantasy. It is a matter of regret that Gernsheim could not have lived to hear it in Nikisch's beautiful and impressive reading. It was followed by a scene from Gluck's "Iphigenie auf Tauris." Joseph Schwarz, favorite baritone of the Berlin Royal Opera, sang the beautiful aria of Agamemnon with dramatic verve and wonderful tone production. He was heard again in the second part of the concert in two Liszt Lieder. Three movements of Berlioz's "Romeo and Juliette" and



CLAUDIO ARRAU,  
The remarkable Chilean piano prodigy.

Handel's concerto grosso in G minor for string orchestra completed the interesting program. Nikisch used the Handel work with the cadenza by Ferdinand David, which is in keeping with the spirit of the concerto.

### Metzger and Strauss in Recital

Ottile Metzger gave a recital at Blüthner Hall, her program consisting entirely of little known Lieder by Richard Strauss, who accompanied her at the piano. "Geduld," "Dichters Abendgang" and "Anbetung" are songs which should be heard oftener. Mme. Metzger was a convincing Strauss interpreter, what with her musical, vocal and temperamental gifts. Richard Strauss' accompanying was impressionistic, a bit lacking in finish of technic, but full of life and vitality, interesting and individual.

### A New String Quartet

Strauss was very much in evidence the past week. He also figured as the principal attraction of the first chamber music concert given by the newly organized Fiedemann String Quartet—Alexander Fiedemann, first violin; Heinrich Dobratschewski, second violin; Emil Bohnke, viola, and Alexander Schuster, cello. They played the Brahms A minor and the Mozart C major string quartets and Strauss' early piano quartet in C minor, op. 13. In the last named, the composer played the piano part with all his

sovereign musicianship and with much charm of delivery. The work of the new string quartet was excellent, and its foundation may be considered an acquisition to Berlin's concert life.

### Claudio Arrau Creates Furore

Two seasons ago I wrote about Claudio Arrau, the Chilean piano prodigy, who made his first public appearance in Berlin at the age of eleven. He was then proclaimed a wonder, a veritable piano genius. Today, at the age of thirteen, he is no longer merely a precocious child, but an artist to be reckoned with. He played Beethoven's sonata, "Les Adieux," of which he gave a beautiful and even original reading. Also his Mozart "Gigue" and two Bach preludes and fugues revealed his great musical intelligence, sound musicianship and instinctive feeling for values. In Liszt's "Spanish Rhapsody" the boy had ample opportunity to display his pearly technic and his southern temperament. Beethoven Hall was crowded, and storms of applause were heard.

### Carl Maria Artz's Symphony

The name of Carl Maria Artz now is well known here. His concerts with the Philharmonic Orchestra have found their public, and particularly those who are interested in the works of contemporaneous composers hold him in high esteem, because his programs always contain interesting novelties. The program of his first concert this year included a novelty from his own pen in the shape of a symphonic poem entitled, "Am Toten Maar," in which Artz tries to depict the peculiar landscape of the "Maar," a district in the mountains of the Eifel. The gifted young conductor would do well, however, to confine himself to reproducing the works of others, as composition is obviously not his forte.

### Two Guests From Munich

Last Saturday Bruno Walter, of Munich, conducted the Philharmonic Orchestra in a concert given by Heinrich Knotte, the famous tenor of the Munich Opera. Conductor and singer won pronounced successes. Walter conducted Weber's "Euryanthe" overture, Schumann's symphony in E flat and Strauss' "Tod und Verklärung" magnificently, making one regret that he is so seldom heard here. Knotte sang an aria from "Euryanthe," three Strauss Lieder, and finally the last scene of Strauss' "Guntram." Knotte has lost nothing of his powers as a vocalist, and his interpretations bespeak his artistic temperament.

### Musical Notes

Georg Vollerthum's music drama, "Veeda," had its first public performance at the Cassel Opera under the baton of Hofkapellmeister Laug.

Otto Taubmann's new cantata, "Kampf und Friede," will be performed in Magdeburg on November 22.

Peter Raabe, the conductor of the Weimar Opera and subscription concerts, will introduce the following novelties this season: Fritz Theil's symphonic poem entitled, "Sieg des Lebens." Heinrich Noren's violin concerto in A minor, and a symphony in C minor by Richard Wetz, the new teacher at the Grand Ducal Music School.

Leo Slezak has been engaged to appear at the Charlottenburg Opera in several of his principal roles.

A Busoni biography by Hugo Leichtentritt has just been published. The author, a well known Berlin critic and litterateur, espouses above all, the cause of Busoni, the composer, although he has also placed the pianist on the exalted plane on which he belongs. He proclaims Busoni a pathfinder, an original productive genius, and declares it is a shame "to shut one's ears, as so many do, to his innovations, simply because they are not comprehended at first hearing."

Count Seebach, the general intendant of the Dresden Royal Opera, soon is to retire to private life. He probably will remain in office this season; but his successor already has been chosen. It is Major von Gabelentz, a native of Thuringia, who has lived in Dresden for the past ten years, where he devoted himself to literary pursuits and to the study of stage conditions in Germany.

ARTHUR M. ABELL.

### Lombards at the White House

Mr. and Mrs. Louis Lombard were among the guests at the first state dinner given this season by President and Mrs. Wilson. Mr. Lombard is a violinist and composer, and formerly headed the Utica Conservatory of Music.

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—Frank King Clark, Berlin, July 19, 1914.

## GOTHAM GOSSIP

**Noble Presents Brahms' "Requiem"—Alphonso Grien Recital—Southland Singers—Lewing and Bridgman—Stern Pupils Sing at Bronx Open Forum—Reppert Christmas Concert—Marie Elliot at Marione Studio—Krien's New Cantata—Beethoven Night—Lombard at President Wilson's Dinner—William Bonner Heard**

T. Tertius Noble and his Saint Thomas' Festival Chorus covered themselves with glory at the performance of the difficult Brahms "Requiem" at that church December 21. The performance excelled that of last year, many of the singers evidently being well acquainted with the score because of previous participation, and the consequence was that certain choral numbers came out with beauty of expression, and unexcelled dramatic climax. Atmosphere pervaded the entire environment, making for beauty of interpretation and the apparently effortless conducting of Mr. Noble drew forth unusual effects. Mr. Noble achieves his effects through mentality, and not by physical gyrations.

Of Caroline Hudson Alexander, the conductor himself said "Her singing was superb; I have never heard the solos sung with such perfection, neither in Europe nor America," and this praise is well deserved. Arthur Middleton was in fine fettle, his bass-baritone voice full of devotional feeling, singing so that conductor and audience alike found it hard work to refrain from applause. "It's a wonderful voice," said Mr. Noble of Mr. Middleton's organ. Young Adolph Steuterman (pupil of Mr. Noble) assisted at the organ in the "Requiem," and Daniel Philippi played the closing postlude.

### Alphonso Grien Song Recital

Alphonso Grien, well known in New York as soloist of the Church of the Ascension, gave his first New York recital at Aeolian Hall, Tuesday evening, December 19, offering a program devoted exclusively to songs. Mr. Grien has specialized in Lieder singing, and brings to his work a voice of wide range, and a happy faculty of interpretation that wins his audience from the start. His manner is delightful, and his voice possesses a sympathetic quality that is charming.

He gave five groups of songs by Schubert, Schumann, Strauss, Homer and other composers. The entire program

direction of the composer, for the first time, at Park Avenue M. E. Church. The chorus and orchestra of 125 members, solo quartet, all collaborated to make this a successful affair. The second performance of the same work will be given December 31 at 4 p. m. The composer directs both performances.

### Beethoven Night

Gustav L. Becker and Abbie C. Totten, playing two separate pianos, performed the "Pastorale" symphony by Beethoven, and Mr. Becker played the "Appassionata" sonata, December 16, at the Totten studio, Tottenville, S. I. Mme. Totten also sang "Adelaide," and all this music was much enjoyed by a good sized audience of invited guests.

### Lombard at President Wilson's Dinner

Louis Lombard and Mrs. Lombard, of Castle Trevano, Lugano, Switzerland, temporary residents in the United States, were guests at the State Dinner given by President Wilson, December 12.

### William Bonner Heard

William Bonner, tenor soloist at Rutgers Presbyterian Church, sang at an organ recital given at the Washington Irving High School, Sunday afternoon, December 17.

## NEW YORK CONCERT

### ANNOUNCEMENTS

#### Cecil Fanning, January 19

Cecil Fanning, baritone, Aeolian Hall, Friday afternoon, January 19. Mr. Fanning was heard in the same hall last season.

#### Winifred Christie, January 29

Winifred Christie opens her 1917 engagements in New York City Monday evening, January 29, in Aeolian Hall. Of Miss Christie's concert work the New York Times has said: "Her musicianship was established by her playing of Bach's prelude and fugue."

#### Evelyn Starr, January 3

Wednesday afternoon, January 3, Aeolian Hall, Evelyn Starr, violinist, in her second New York recital. Her program opens with a "request" number, Vitali's "Chaconne," followed by the Mozart concerto in D major. Tchaikovsky's "Serenade Melancolique," two numbers by Tor Au-

Indians, will give the result of her observations in a costume recital at the Punch and Judy Theatre, on January 10, in the afternoon, when in the authentic Indian costumes she will sing the various chants and songs of these Indians. In addition she will sing some Irish songs in Irish costumes. She will be assisted by Mildred Dilling, harpist.

#### Oscar Seagle, January 11

On the evening of January 11 Oscar Seagle, the baritone, will give a recital at Aeolian Hall. The program will be announced in next week's MUSICAL COURIER.

#### Mary Jordan, February 8

Mary Jordan will give her annual New York recital in Aeolian Hall, Thursday evening, February 8, 1917. Her program will include several numbers which have never been given in New York before.

## PHILADELPHIA ENJOYS

### AMATO'S ART

**Metropolitan Opera Baritone Heard at Bellevue-Stratford—Aldrich Song Recital—Miss Ackroyd at Drexel Institute—Third Annual Concert of University Extension**

On Monday, December 11, Pasquale Amato, the Metropolitan Opera Company's celebrated baritone, sang at the Monday Morning Musicale at the Bellevue-Stratford. Mr. Amato's program included the aria "Vision Fugitive," from "Herodiade" (Massenet) and Cavatina, "Largo al Factotum" from the "Barber of Seville."

#### Aldrich Song Recital

Under the management of Arthur Judson, Perley Dunn Aldrich gave an interesting song recital in the auditorium of the New Century Club, on Monday evening, December 11. The offerings were divided into French, German and English groups and the audience displayed an attitude of close attention as well as thorough appreciation throughout the entire evening. More poetic than dramatic, the numbers were rendered with exquisite taste, delicate shading and praiseworthy enunciation. Mr. Aldrich prefaced the songs with remarks that were relative, entertaining and illuminative. Did space permit, the entire program would be set forth as an example of due regard to adaptability and artistic arrangement. Agnes C.

# DONAHUE

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was beautifully rendered, and the audience clamored for a repetition of "Long Ago" (Negro dialect) by Homer. Frank J. Benedict very creditably accompanied him.

#### Southland Singers

The Southland Singers, Mme. Dambmann, founder and president, took part in the Christmas celebration at the Country Life Exposition, Grand Central Terminal, December 20, on invitation of A. P. Hegemann, a prominent patron of the club. They sang music appropriate to the season, including some real Southern songs, Bernice S. Maudsley playing the accompaniments. There were various other items on the program, including a big Christmas tree and Santa Claus, who was in the pine bungalow. The first choral concert and ball of this flourishing organization occurs Monday evening, January 8, Hotel Plaza.

#### Lewing and Bridgman

"To my good friend, Adele Lewing," this is the inscription on a large artist's proof of the etching by F. A. Bridgman, the same having been presented to Mme. Lewing by this celebrated artist. It adorns her attractive large studio, which contains many mementos of her association with prominent European and American composers.

#### Stern Pupils Sing at Bronx Open Forum

December 17, Tula Miller, soprano, and Samuel Critcherson, tenor, took part in the program which preceded the lecture given at the Bronx Open Forum meeting. They are both pupils of Ralfe Leech Sterner, founder and head of the New York School of Music and Arts. They were so well liked that they both had to repeat their numbers.

#### Reppert Christmas Concert

Students of music at the Public Academy of Music gave a Christmas concert last week for the inmates of the Isabella Home. Various singers, pianists, violinists, and a Christmas operetta gave the listeners great enjoyment.

#### Marie Elliot at Marione Studio

Marie Elliot, Beatrice Hubbell-Plummer, two pianists, and Mme. Marione participated in a *recherché* affair at the Marione studio, Carnegie Hall, December 17. Miss Elliot, recently from Los Angeles, Cal., is spending some time in the metropolis and is making appearances which bring her into prominence. Mrs. Plummer sang songs of her own composition and Mme. Marione recited several poems.

#### Kriens' New Cantata

"A Star in the East," a new Christmas cantata, music by Christiaan Kriens, was given December 24 under the

lin and the Sarasate "Habanera" will also be played by Miss Starr.

#### Philharmonic's First New Year Concert, January 5

The Philharmonic Society of New York, Josef Strinsky, conductor, will discontinue its public activities for nearly three weeks in order to devote the orchestra's time entirely to rehearsing for the second part of the season.

The first concert of the new year will be held at Carnegie Hall on Friday afternoon, January 5. Elena Gerhardt, soprano, soloist.

Among the assisting artists who will appear with the Philharmonic Orchestra during the rest of the season are Josef Hofmann, Efreim Zimbalist, Percy Grainger, Mischa Elman, Guiomar Novaes, Yolanda Méro, Alma Gluck and Carl Friedberg.

The Bach Choir of Bethlehem, Pa., and the Mendelssohn Glee Club of New York will be features of the five-day jubilee festival celebrating the seventy-fifth anniversary of the society's foundation. The festival concerts begin on Wednesday evening, January 17.

Owing to many requests, all-Wagner programs will be included in the Thursday, Friday and Sunday series of concerts.

#### Mme. Buckhout Will Sing Kroeger Songs

Mme. Buckhout, to whom so many songs are dedicated by American composers, begins her "Saturday Composers' Matinees" at her spacious studio apartment, 265 Central Park West (Eighty-seventh street), this coming Saturday, December 30, 3 o'clock. All the music of the afternoon will be by Ernest R. Kroeger, of St. Louis, who will be at the piano.

#### Second Sandby Recital

Herman Sandby, the Danish cellist-composer, second New York recital, Aeolian Hall, on the afternoon of January 16, 1917. Mr. Sandby will give an interesting and novel program, playing the Grieg sonata which he has given with the composer. He will also give the first hearing of his own new cello concerto.

#### Again Friedberg and Kreisler

Carl Friedberg again will join Fritz Kreisler in his concert at Carnegie Hall, New York, on Sunday afternoon, December 31, when the two artists will play the César Franck sonata. This engagement came after a triumphant appearance of the two artists, two weeks ago, when they played the Brahms sonata.

#### Enid Watkins' Costume Recital, January 10

Enid Watkins, who has lived some years in Texas and Mexico, studying minutely the life of the sun worshipping

"His performance was the most thoroughly admirable and enjoyable example of piano playing heard in our concert halls this season."—Pitts Sanborn in New York Evening Globe.

Quinlan presided at the piano and created an atmosphere that was in perfect harmony with the moods depicted by the soloist.

#### Helen Ackroyd, Soloist at Drexel Institute

Helen Hamilton Ackroyd, contralto was soloist at the second concert of the Drexel Institute series on Thursday evening, December 14. Miss Ackroyd possesses a voice of rich quality, which was heard to special advantage in a group which included Carrie Jacobs-Bond's "A Hundred Years From Now," Marion Bauer's "Only of Thee and Me" and "A Morning in Spring" by H. Alexander Matthews.

#### University Extension Society Gives Third Annual Recital

In the Central Branch of the Y. M. C. A. auditorium on Thursday evening, December 14, Margaret Ashmead-Mitchell, soprano, assisted by Joseph La Monara, flutist, gave a varied and very excellent concert. The vocalist is endowed with a pleasing voice and sings with much sincerity. The numbers selected by Mr. La Monara were well chosen and gratefully received. Joseph W. Clarke presided at the piano with his usual ability. A large audience was in attendance. G. M. W.

#### Volpe Institute of Music Students' Recital

A large and enthusiastic audience attended the first students' recital of the Volpe Institute of Music, 146 West Seventy-seventh street, New York, at the delightful new home, situated in one of the most accessible and fashionable sections of the upper West side. Advanced violin pupils of Arnold Volpe, the director of the institute, and artist pupils from the piano classes of Edwin Hughes shared the program, which was as follows: "Air Varié," Rode, Julius Epstein; "Sonata Quasi Una Fantasia," Beethoven, Mary Louise Simms; concerto No. 7, De Beriot, Max Meth; concerto G minor, Bruch, Harry Hammer; sonata, Grieg, Pearl Rothschild.

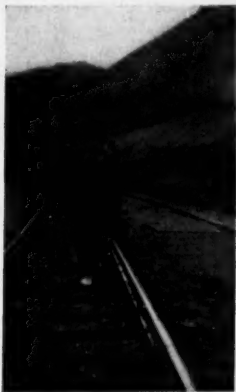
This was the first of a series of students' recitals, which are to be a regular feature of the work at this flourishing institution. The various numbers were vigorously applauded by the large gathering, prolonged applause following each. The high standard of execution was equalled by the standard set by the names appearing on the program; a glance shows its dignity. Mr. Volpe himself played the accompaniments for his pupils, and at the close congratulations were showered on him for the good work done. It is evident that the Volpe Institute has taken its place at one bound in the very forefront of music schools of the metropolis.



### May Mukle, Violoncellist

The person in the accompanying photograph with a knapsack on her back is May Mukle, the violoncellist, apparently following the "hobo" trail, but in reality on a tramping trip in Colorado last summer. The picture itself verifies the fact that other interests than playing the cello occupy the attention of the English girl.

Miss Mukle was born in London, where she received the whole of her musical education. In the British Isles she is accepted as one of the leading cellists of the day. Creditable tours in Europe, Australia, South Africa and



MAY MUKLE,  
On a hike.

America are a matter of concert record for Miss Mukle. She is now on her fifth tour in America. Miss Mukle is the fortunate possessor of a beautiful Montagnagna cello, dated 1730. All of the worth while literature is practically at her command, and her programs are noted for their appropriateness and sustained musical interest.

The press of various cities has emphasized the "simple dignity of her style and her rare interpretative powers"; that she is "an artist technically equipped . . . possessing a temperament so fine and so sympathetic"; "a thorough musician and an able exponent of her art"; and masters her instrument with masculine strength and verve. "Her playing reveals wonderful bow and finger technique and delightful clearness of natural expression."

These are only specimens of the many favorable comments which have greeted Miss Mukle's playing wherever she has appeared.

### Lucy Gates' Voice "Is Purity Itself"

"Lucy Gates possesses marvelous command of coloratura, of shading of sound and of endurance in holding tones. Her voice is purity itself. It is of superb fibre and strength, and it seems incapable of fatigue, even though the encores are many. . . . The sheer charm of her method was inspiring and, in all, the singer's command of the mechanics of vocal art was impressively evident." Thus did the Argus of Albany, N. Y., pay its tribute to this gifted American who has been making a Western tour following her appearance there as soloist with the Mendelssohn Club, Dr. Frank Sill Rogers, conductor. "The coloratura was sheer brilliance, a command of scale that showered notes in a seeming prodigality of profusion, and a technic of vocal usage that brought the greatest applause of the night."

Among the other local papers which united in praising her work was the Knickerbocker Press, which acclaimed her as a "true coloratura soprano," "one of the most charming sopranos heard in Albany in several seasons," and also stated that "she can interpret German Lieder in a satisfying manner, and her high notes, light and flexible, were in excellent control"; and the Albany Evening Journal, which said: "Miss Gates has a clear and beautiful soprano which she used to fine advantage."

### Reinald Werrenrath's Remarkable Tour

When Reinald Werrenrath stepped from his train at the Pennsylvania Station, New York, Wednesday morning, December 20, he had completed one of the most remarkable tours taken by any American artist in recent years. With the exception of two hurried flights back to New York, one to fill some talking machine engagements, and again to give his second Aeolian Hall recital this season on December 11, he had been gone since October 20, covering more than 40,000 miles, and singing twenty-two concerts. These, with two New York recitals and two additional concerts in the East, make a total of twenty-six appearances in slightly more than two months' time—a record of which any artist might well be proud.

It would be difficult to conceive of any greater successes than those Mr. Werrenrath achieved, for not only was he in perfect vocal condition at each appearance, but in every instance was he hailed by press and public alike as one

of America's foremost singers. An idea of the amount of territory covered in his tour may be given by the following list of cities in which he sang: New York (twice); Reading, Pa.; Manchester, N. H.; Grand Rapids, Mich.; Bloomington, Ind.; Springfield, Ill.; Jacksonville, Ill.; Moorhead, Minn.; Duluth, Minn. (twice); Lincoln, Neb.; Colorado Springs, Col.; Denver, Col.; Tulsa, Okla.; Oklahoma City, Okla.; Houston, Texas; San Antonio, Texas; Victoria, Texas; New Orleans, La.; Memphis, Tenn.; Little Rock, Ark.; Kansas City, Mo.; Grinnell, Ia.; Cedar Falls, Ia.; Louisville, Ky.

Not the least satisfying feature of the program was the fact that throughout the tour Mr. Werrenrath's talented accompanist, Harry Spier, played all the accompaniments from memory.

It must be gratifying to American concertgoers to recognize the high standing of this baritone, as his popularity has been one of steady growth. Not made famous overnight by a single sensational success, and not coming to America from Europe accompanied by the loud blare of the press agent's trumpet his favor with the public has been based upon a solid foundation; he now stands, after nine seasons of professional life, in the front rank of American singers, with his tonal perfection, his unflinching musicianship and his ever increasing art.



REINALD WERRENRATH.

Over forty additional concerts already have been booked for this popular baritone for the season 1916-17 by his managers, the Wolfsohn Musical Bureau, including the performance of the Bach "Passion" under Leopold Stokowski in Philadelphia, the presentation of the Bach "Passion" music again under Louis Koenig-nich in New York, three appearances at the symphony concerts of the Philadelphia Orchestra, one with the orchestras of Detroit, of Rochester and of Worcester, Mass., and his third and last New York recital of the season on Tuesday afternoon, January 30. On this occasion Mr. Werrenrath will give a "popular request program," consisting largely of songs with which he has been most closely identified during his career.

### Sembach's Success in Mahler's

#### "Lied von der Erde"

Johannes Sembach's rendition of the tenor role in the first American production of Gustav Mahler's "Lied von der Erde," which was given in Philadelphia on December 16, met with enthusiastic praise from the Philadelphia press. The papers there declared that Mr. Sembach's great voice was particularly wonderful when it dominated the heavy orchestration in the "Drinking Song" and yet showed a fine versatility when he sang the song "Of Youth."

This tenor part was taken by Mr. Sembach, who studied with Mahler, and is now a pillar of the Metropolitan Opera Company. It would be hard to think of a tenor who could have done better. . . . The amazing difficulties of the music were conquered by Mr. Sembach—he conveyed an effect of lyricism and of flowing melody where an ordinary singer would have agonized and been distressful.—Philadelphia Public Ledger, December 16, 1916.

Mr. Sembach's big voice towered above the heavy orchestration in the "Drinking Song," and was just as delicate and effective in the song, "Of Youth." . . . —Philadelphia Press, December 16, 1916.

Johannes Sembach of the Metropolitan Opera Company, the foremost German tenor in the country.—Philadelphia North American, December 16, 1916.

Sembach, too, was much enjoyed.—Philadelphia Record, December 16, 1916.

### Jacobinoff in Another Philadelphia Recital

The activities of Sascha Jacobinoff in recital are particularly noteworthy. His recent appearance (December 21) in Witherspoon Hall, Philadelphia, was a signal for his many admirers to avail themselves of the opportunity of hearing this young artist play. Mr. Jacobinoff's violin attainments have been discussed by the press and public long ere this, hence his artistry need not be dwelt upon here, other than to say that his ability includes all the tonal sonority, technical precision and interpretative temperamental exposition that study and expert teaching can instill. Aside from this, he unfolds many original ideas that are praiseworthy. The program was received with tumultuous applause, causing the soloist to give several encores.

G. M. W.

### VALERI PUPIL SINGS IN OHIO

#### Margarita Hamill Enjoys Remarkable Success in Cleveland and East Liverpool

Margarete Matzenauer the well known Metropolitan Opera artist, is a favorite in Cleveland, Ohio, having appeared there three times within two months. Another Valeri pupil who has gained recognition in that State is Margarita Hamill, who sang recently in Cleveland and East Liverpool winning the praise of the press. It would be needless to add anything to the appended criticisms of the local papers.

Too much credit can not be given to the soloist of the evening, Margarita Hamill. Miss Hamill has a magnificent soprano voice, dramatic in quality but of lyric flexibility, and faultlessly placed.

Her rendition of the difficult Verdi aria, "Pace, mio Dio" from the opera "La Forza del Destino" probably best exhibited her great power and generous range.—Cleveland Plain Dealer.

A rare treat was afforded the music lovers of Cleveland and vicinity Wednesday, October 18, when Pasquale Tallarico and Margarita Hamill appeared in a concert of exceptional merit.

Miss Hamill, well known in Cleveland as a gifted and cultured young woman, was greeted with genuine enthusiasm. Her renditions of the aria by Verdi and the Ardit waltz were remarkably fine and her voice displayed a high standard of tonal beauty, as well as flexibility, grace and interpretative ability.

Miss E. Hamill accompanied her sister with much skill and precision.—Cleveland Universe.

Margarita Hamill, talented dramatic soprano, who for many months past has been studying under masters in the East, appeared before a large audience at the high school auditorium last evening under the auspices of the East Liverpool Male Chorus. Her beautiful voice, shown off to such a fine advantage in the various selections offered met with the delight of all. The entire program, including the selections by the chorus, was by far the best that has been heard in this city for many months.

Miss Hamill's mezzo voice is particularly beautiful and her low notes are exceptionally rich and deep for a soprano, while her high notes ring strong and clear. Throughout her remarkable range her voice is uniform and reflects great credit upon her teacher, Delia M. Valeri, of New York City.—East Liverpool Review.

Too much credit can not be given to the soloist of the evening, Margarita Hamill. Miss Hamill has a magnificent soprano voice, dramatic in quality but of lyric flexibility, and faultlessly placed. Her tones are right to the front and are emitted with perfect freedom. For a soprano her lower register is exceptionally rich and full and is blended evenly with the upper registers.

Her rendition of the difficult Verdi aria, "Pace, mio Dio," from the opera, "La Forza del Destino," probably best exhibited her great power and generous range. The aria is intensely dramatic,



MARGARITA HAMILL,  
Soprano.

but calls for a voice capable of doing lyric work as well as dramatic, and such a voice Miss Hamill possesses. In the two Tosti numbers, "Baciami" and "Good-Bye," her voice displayed all the passionate warmth and exquisite sweetness which the songs demand, and her singing of Marchesi's dainty "La Foletta" was quite artistic. She also sang a group of French and a group of English songs.


Taking everything into account, Miss Hamill's voice is one of uncommon splendor, her style is admirable, and she sings with a great deal of eloquence and sincerity. Her Italian, French and English diction are equally good, and her enunciation is both musical and scrupulously distinct. She is a worthy pupil of that distinguished teacher, Delia M. Valeri, whose reputation as a creator of artists, is second to none in New York.—East Liverpool Potters Herald.

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A year book, such as the Musical Blue Book of America aims to be, can serve the public in a most practical manner. It has come to stay and to progress.

### Second Annual Assignment of Scholarships for Aborn Classes

The second annual assignments of scholarships for the Aborn Classes for Operatic Training, New York City, was made last week. The scholarships awarded last year were renewed for the same holders this season, and two new ones were disposed of in the recent contest. In the examinations he did not act as one of the judges but left the process of elimination and election to a board conducted by twelve vocal teachers. The board included Alfred Cornell, Jessie Fenner Hill, Robert Hosea, Wilfrid Klamroth, Sergei Klibansky, Mme. A. Lander, James Massell, Mme. Niessen-Stone, Franklin Riker, and Mrs. Z. B. Woods, all private teachers of New York, Edwin S. Tracy, of Morris High School, and William Whitney, a Boston vocal instructor. The winners of the final election were Lalla Cannon, dramatic soprano, and Obrand Djurin, tenor. These two successful contestants will enter the Aborn Classes at once.

### Pauline Turner Wins on Own Merit

Pauline Turner, soprano, came into prominence at the San Francisco Exposition, where she was the official soloist and was given the title of "The Exposition Song Bird." Miss Turner is a Washington girl and won the Exposition



Photo by James & Merrihew.  
PAULINE TURNER,  
Soprano.

engagement without the aid of any friend or backer, solely upon her merit and because of her immense repertoire, which includes over 1,000 songs. She became best known by singing every afternoon for three months at the Washington building her own composition "My Own Dear Washington."

Miss Turner has also won an enviable success at home having given a concert recently in her home town of Bremerton, assisted by Ernest Fitzsimmons, violinist, and Catherine Sanderson, dancer. She was given a royal welcome.

Miss Turner also won a tremendous success during a meeting of the Hughes Alliance, leading the vast audience in a stirring rendition of "The Battle Hymn of the Republic." She is possessed of a charming personality, and adds to her sterling musicianship and fine voice, a wealth of personal magnetism that should carry her far.

### Garrigue Pupils' Success

Esperanza Garrigue's artist-pupil, Jean Neville, formerly contralto soloist at Dr. Parkhurst Church, New York, has been engaged for the season of 1916-1917 at the De Solto, Savannah, Ga., appearing there every week with orchestra. When Miss Neville left the Parkhurst Church position to go on tour, the position was filled from the Garrigue stu-

dios by Eleanor Painter who sang her solos as mezzo-soprano. Miss Painter developed later into a full operatic soprano, studying her German opera repertoire in Germany, where she had remarkable success.

### Genevieve Vix, French Lyric Soprano

Genevieve Vix, the French lyric soprano, who has appeared with success at the Paris Opéra Comique and who is a great favorite at the Spanish court, may have a call



GENEVIEWE VIX.

next year to appear with one of the big opera companies in America. A very interesting anecdote is told concerning this young but very successful singer, when appearing last summer in St. Sebastian. There was a railroad strike, but King Alfonso of Spain, desirous of hearing his favorite singer in one of her leading roles, went aboard his aeroplane and traveled in the air for a distance of over seventy miles. It is said he was royally awarded for his trouble by the singing of this artist. If this story is not true, any way it is a good one and comes direct from Spain.

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## Mrs. MacDowell's Successes

Mrs. Edward A. MacDowell's recent lecture-recital appearances throughout the country have brought to that gifted artist and ardent worker in a high musical cause, the most flattering of press tributes. Among them are the attached:

We were given opportunity to hear the MacDowell compositions rendered authoritatively. Mrs. MacDowell's playing is delightful—characteristically definite, intelligent, enthusiastic and deeply sincere. There is something really uncanny about her interpretation, since one cannot help but feel the present personality of the de-



MRS. EDWARD A. MACDOWELL.

parted master.—The Youngstown (Ohio) Daily Vindicator, November 10, 1916.

Mrs. MacDowell met with instantaneous acclamation of her skill from the hundreds of musicians and music lovers assembled to hear her. Her program was preceded by a short sketch of the work at Peterborough. Even to those present who did not profess to be judges of music she made the selections real. The difficult "To a Water Lily" and "Will O' The Wisp" displayed her brilliant technic, while in the largo from "Sonata Tragica," her master touch reached its climax in skill and perfection. The coming of so noted a woman as Mrs. MacDowell to Conneaut was a tribute to

the local club, and an honor to the city.—Conneaut (Ohio) News-Herald, November 18, 1916.

Mrs. Edward MacDowell, widow of the famous composer, gave a finished piano recital yesterday afternoon before the Women's City Club. In speaking of her interpretation of her husband's works, Mrs. MacDowell said: "I do not claim that these are my interpretations, but rather the spirit of the composer himself which it is my privilege to pass on to music lovers."—Cleveland (Ohio) Leader, October 24, 1916.

A truly delightful afternoon of beautiful music was enjoyed by a very large audience when Mrs. Edward MacDowell made her appearance in Mansfield. She is a musician of great talent, but she is even more than that—she is a woman inspired by her subject, a woman with a deep purpose in her life. Playing at all times in absolute keeping with the idea of the composer, it may well be said that if music be likened unto poetry MacDowell's music may lay claim to that title as played by his wife. Her interpretation of Edward MacDowell's music will long remain in the hearts of her listeners. At the end of her program, Mrs. MacDowell was forced to respond three times to encores.—Mansfield (Ohio) Shield, October 29, 1916.

She played in the spirit of the master himself, enhanced a hundredfold by little comments indicative of the history or the idea behind the writing of each number.—Cincinnati (Ohio) Inquirer, November 22, 1916.

Mrs. MacDowell's lecture-recital was largely attended, the musicians about the city displaying keenest interest.—Commercial Tribune, Cincinnati, Ohio, November 22, 1916.

The small heroic figure of Mrs. Edward MacDowell is the most pathetic in the world of music today. During her lecture-recital before the MacDowell Society the widow of our great American composer defined those ideas which have today made Peterborough a shelter and God's acre to garner talent, smooth the path, and level the rough places for the creative artist, that he may produce of his best for the glory of his fellowmen.—Cincinnati (Ohio) Times-Star, November 22, 1916.

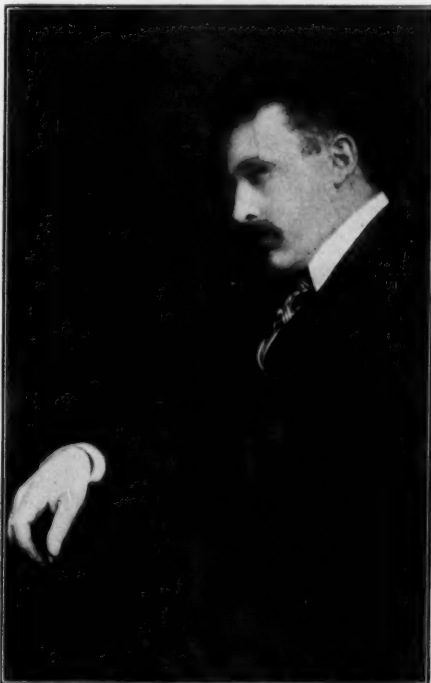
Much was expected of the widow of the famous composer and to say that she realized these expectations is merely stating a fact.—Little Rock (Ark.) Gazette, November 29, 1916.

America should take off her hat to Mrs. Edward MacDowell, who played a recital of her husband's compositions before an audience full of enthusiasm and appreciation of her unique art. Mrs. MacDowell plays with masterful technic and interpretative ability out of the ordinary. Her recital was a musical treat and inspiration to all fortunate enough to hear her.—Independence (Kan.) Daily Reporter, November 28, 1916.

The proceeds of Mrs. MacDowell's recitals revert unreservedly to the MacDowell Memorial Association Fund. She is under the management of Gertrude F. Cowen, 1451 Broadway, New York.

## Otto Wulf Highly Praised

Among the many piano teachers located in Chicago, Otto Wulf, formerly of Leipsic, can be singled out as a conspicuous figure. His teaching in his Kimball Hall studio has kept him constantly busy so far this season,

OTTO WULF,  
Pianist and teacher.

and among his many students he counts a number now appearing before the public.

An appreciation of Otto Wulf, from no less a personage than a relative of Opie Reed, Arno Valune, is reproduced herewith:

In Otto Wulf we find the pianist, teacher and artist combined. But that is not all; Mr. Wulf is an intellect. John Ruskin teaches us that the intellectual musician is the master artist. Richard Wagner tells us that it is just as necessary for the musician to be well versed in all affairs, past and present, as it is for the poet and the man of letters. And that is exactly why Otto Wulf is a superior musician. His intellectual scope is as broad as an educator's; and with an intellectual foundation he gives musical interpretation its final consummate gloss. He plays with a mastery that suggests the orchestra, and when he comes to a great climax he tears out tones from the piano like a great military band; he understands all musical effects. When Mr. Wulf plays you spontaneously sit up and take a good long notice, and when he finishes you feel as though you had been present at a great orchestra concert.

Genius is that which can do difficult things with ease; and that is just where Mr. Wulf becomes the center of a glorifying circle of lights. He plays with a mastery of ease that allows the listener to lean back in his chair and enjoy the music, leaving everything out of his mind but the music. As a Wagner interpreter he is among the best, and few pianists can play the piano transcriptions of the great music dramatist as can Otto Wulf. And yet Mr. Wulf can play with a softness of touch that is worthy a Chopin artist.

Mr. Wulf has been teaching in the winter and doing concert work for the Redpath Bureau during the summer. He has met with a success that is most complimentary to his musicianship.

Too much cannot be said concerning Wulf, the teacher. He is an assiduous worker for correct results. He takes a personal interest in his pupils and together they study. ARNO VALUNE.

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## CHICAGO HEARS PIERNE'S "CHILDREN'S CRUSADE" FOR FIRST TIME

**Eddy Brown Wins Ovation—Arthur Shattuck Pleases—Elizabeth Cueny Visitor—Federation Contest—Olga Samaroff With Orchestra—Warren Proctor Busy—Vera Barstow and Vida Llewellyn Heard—Grace Hall Riheldaffer Active—Musical College Notes—Other Happenings**

The remarkable impression which Eddy Brown, the gifted violinist, created recently at his first Chicago appearance, with the Chicago Symphony Orchestra, was but deepened on last Sunday afternoon when Wessells and Voegeli presented him in recital. Orchestra Hall harbored a vast audience, who eagerly and enthusiastically acclaimed the youthful violinist and demanded additional numbers. Of his admirable qualifications—he possesses all those necessary for artistic violin playing—only superlatives can be used. His thorough musicianship was disclosed in the Beethoven "Kreutzer" sonata and the Bruch Scotch fantasia. The Handel larghetto, Beethoven rondino, Saar-Brown gavotte and

intermezzo, Paganini-Brown caprice and Paganini's "Witches' Dance" brought out the beauties of Mr. Brown's art, and his exquisite executions of these won for him unstinted success. His welcome in Chicago will always be a warm one, as he has already numerous admirers.

Mr. Brown was ably seconded at the piano by L. F. Grunberg.

### Arthur Shattuck Gives Fine Recital

Arthur Shattuck, who offered a program of piano literature at the Illinois Theatre, Sunday afternoon, under F. Wight Neumann's direction, is a pianist whose gifts are well known to this community. Besides being an excellent artist of the keyboard, Mr. Shattuck proved himself an intelligent program builder. For the occasion he had arranged a program of such numbers as the three preludes and fugues in the Bach "Well-Tempered Piano," the Bach-d'Albert toccata in F major, the Liszt B minor sonata, five preludes and the ballade in A flat of Chopin and the Liszt legende. His rendition of each number was notable for impeccable technique, excellent tone and poetry of style, which won for him a success of which he may well be proud. His interpretative ability and serious and true musicianship make him an artist both delightful and instructive. Mr. Shattuck is scheduled for a return engagement for Sunday afternoon, February 4, when he will appear jointly with Dora de Philippe, soprano of the Chicago Opera Association.

### Elizabeth Cueny a Visitor

One of the out of town visitors here during the week was Elizabeth Cueny, the well and favorably known St. Louis impresaria. Miss Cueny remained in town several days, taking the opportunity to hear several operatic performances. She reports that her season in St. Louis is proving most successful.

### Will Represent Illinois at National Federation Contest

Three Chicagoans will represent Illinois when the national district contest of the National Federation of

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Music Clubs is held. The date and place of meeting has not yet been decided upon, as the reports of the winners in the ten States where contests were held have not yet been received. Out of forty contestants, those who won first place in the State contest, held in Fullerton Hall, Art Institute, on December 7—the announcements have just been made by the national chairman, Mrs. Louis E. Yager—were Edith Ayers McCullough, soprano; Frank Mannheimer, pianist, a student of the well known instructor Rudolph Reuter, and Graham Harris, violinist, this year a member of the Chicago Symphony Orchestra. The judges for the occasion were Herman Devries, Charles W. Clark, George Nelson Holt, Mme. Justine Wegener and Edoardo Sacerdote in voice; Jeannette Durno, Walter Spry and Arne Oldberg, pianist, and Leon Sametini, Max Fischel, Harry Weisbach, Ernest Toy and Wilhelm Montelino, violin.

### Olga Samaroff, Orchestra Soloist

The tenth program of the Chicago Symphony Orchestra contained two features—Olga Samaroff, the excellent pianist, as soloist, and the first performance of Otterstrom's "American Negro" suite. That Mme. Samaroff is a superb, intelligent and convincing artist was disclosed in her brilliant performance of the Brahms concerto in D minor, which proved also that the tribute paid her by the public was no more than deserved. To praise over Mme. Samaroff's admirable technical equipment would be reiteration. Suffice to say that she gave her listeners much delight, which was shown by the hearty enthusiasm which followed her rendition.

The novelty by the Chicagoan, Thorwald Otterstrom, proved interesting, and was given an exceptionally good interpretation by Frederick Stock and his men. The suite, as the name indicates, is based upon religious negro melodies, skillfully and harmoniously arranged for orchestra. Both Conductor Stock and Composer Otterstrom were rapturously applauded. Other numbers on the program, all excellently played under Stock's able baton, were Weber's "Oberon" overture and Stephan's music for orchestra. It was an excellent program, excellently set forth.

### Warren Proctor a Busy Tenor

Warren Proctor, tenor of the Chicago Opera Association, was to have sung the tenor role in "Elijah" at Urbana, Ill., on December 19, but owing to a rehearsal with the Opera Association had to cancel the engagement. Mr. Proctor sings in "The Messiah" with the Philharmonic Choral Society of Minneapolis on Christmas Day.

### Violin and Piano Recital at Ziegfeld

Vera Barstow, violinist, and Vida Llewellyn, pianist, combined their artistic gifts in a concert presented under Carl Kinsey's management at the Ziegfeld Theatre, Wednesday morning. Opening the program was the Grieg sonata, in which both accomplished excellent work. Probably the Lalo "Symphonie Espagnole" was Miss Barstow's greatest achievement, as her interpretation was effective and enthusiastically received. Not less admirable was her playing of the Emanuel Moor, Debussy-Hartmann and De Beriot-Von Kunits numbers. Possessed of a tone of appealing charm, excellent technique and a charming stage presence, Miss Barstow delights both the ear and eye. A remarkable improvement over Miss Llewellyn's playing of a season or two ago was noticeable on this occasion, on which this young and talented pianist must be congratulated. Her playing was clean cut and musicianly, and her tone of attractive quality. She, too, was the recipient of much well deserved applause.

### Grace Hall Riheldaffer's Activities

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pected to rest after a very busy summer, she has had many requests for concerts and recitals. Mme. Riheldaffer left Wednesday of this week for the East, where she will fill engagements at Salamanca, N. Y., on December 27; will give a recital in Lockport, N. Y., in the A. A. van der Mark series, December 28, and the 29th, will return to Chicago to furnish a program at the Hotel LaSalle. While East, Mme. Riheldaffer will spend a few days in her home town, Pittsburgh, Pa. Among the many Chicago clubs who were fortunate enough to secure her services were the Englewood Woman's, Englewood Sunday Evening and the Washington Park Woman's, also the Meadows Drama Circle at the Blackstone Hotel. On January 28 the well known soprano will sing the polonaise from Thomas' "Mignon" at the Art Institute.

#### Orchestral Association's New Head

Clyde M. Carr was elected president and Philo A. Otis, secretary, of the Orchestral Association, at the meeting held this week. Cyrus H. McCormick, Jr., and Robert J. Thorne were chosen to fill other vacancies.

#### J. G. Wren in Chicago

J. G. Wren, husband of Stella Prendergast-Wren, came to Chicago from Waco, Texas, to spend the holidays with his talented wife, who is coaching in Chicago this season. Judge Wren is also an impresario, having brought to Waco both Mischa Elman and Frances Ingram. He is now negotiating a Mabel Garrison recital.

#### Georgia Kober's Chicago Recital

On Sunday afternoon, January 28, Georgia Kober, pianist, will be heard in recital at the Illinois Theatre, under the management of F. Wight Neumann, and Edna de Lima, prima donna soprano of the Imperial Opera, Vienna, and the Covent Garden Opera, London, at the Blackstone Theatre, also under Mr. Neumann's management.

#### Chicago Musical College Notes

Ten pupils from the classes in dancing of Mae Stebbins Reed, of the Chicago Musical College faculty, were specially engaged by Sir Herbert Beerbohn Tree for his production of "The Merry Wives of Windsor" at the Illinois Theatre on Monday, Tuesday and Wednesday of this week.

Burton Thatcher, of the Chicago Musical College faculty, evoked great enthusiasm with his singing in Handel's oratorio, "The Messiah," before an audience of 2,500 people at Cedar Falls last Sunday. The performance was given under the auspices of the Iowa State Teachers' College. On Tuesday, Mr. Thatcher and John B. Miller, also of the faculty, were the soloists in a performance of Elgar's "The Saga of King Olaf," given by Milliken University, Decatur. Mr. Miller was the soloist in the interpretation of Dvorák's "Spectre's Bride," given by the Bohemian Choral Society in Orchestra Hall on Wednesday night.

There will be no matinee given by the Chicago Musical College, Saturday, December 30. The musicales will be resumed January 6 with a concert given by students. The guest-artist will be Rollin M. Pease, baritone, of Minneapolis.

Rudolph Reuter, of the Chicago Musical College faculty, will give a piano recital in New York, February 23. This will be presented in Aeolian Hall. In March, Mr. Reuter will play Schumann's piano quintet with the Kneisel Quartet in Minneapolis.

Helen Ross, of the Chicago Musical College faculty, has been engaged as assistant organist and musical director of the First Presbyterian Church, Oak Park. On Christmas Eve she will give an organ recital before both evening services.

#### Miss Westervelt Offers First Presentation

Louise St. John Westervelt, who has done much as a conductor in Chicago and elsewhere, has to her credit the first presentation here of Pierne's "Children's Crusade." This she gave Thursday evening at the Gertrude House, for the Christmas festival of the Chicago Kindergarten Institute. The children's chorus was sung by the young women's chorus of the institute under Miss Westervelt's direction, and the solo parts were taken largely by professional students of Miss Westervelt, who is also a well known vocal teacher. Charlotte Bergh, Ethel Jones and Grace Wynne sang their solos with no little credit upon their able mentor. Louise Donoho and Olive Kriebs, pupils of Lillian Price, one of Miss Westervelt's best exponents, also were heard to advantage. Wallard Smith sang the baritone solos.

JEANETTE COX.

#### P. A. Yon Produces Many of His Compositions During Advent

Pietro A. Yon, organist and choir master at St. Francis Xavier's Church, New York, produced during Advent and Christmas five of his own Masses.

His "Gregorian" Mass; "Missa Solemnis"; Mass "Da Pacem Domine," and Mass "O Quam Suavis" (a capella), have been reviewed in the MUSICAL COURIER last year.

Miss "Veni Creator Spiritus," Mr. Yon's latest Mass, has been performed for the first time on Christmas.

This composition is highly devotional, and the beautiful counterpoint employed is clear and effective. The "Kyrie" introduces the original Gregorian melody from the hymn "Veni Creator," on which this Mass is founded.

The "Gloria" is massive in construction and appealing.

In the "Qui Tollis," Mr. Yon introduces a new modern theme. After developing this idea, the composer skillfully brings the "Gloria" to a beautiful climax in com-

binning the two melodies one in Fugato and the other in Choral. In the "Credo," Mr. Yon obtains a new effect by alternating the male choir (a capella) with the boys accompanied by the organ. The "Sanctus" and "Benedictus" are absolutely new. None of these effects have ever before been composed for the Catholic Church.

These two parts of the Mass illustrate the ancient melodies of the Church and primitive harmonization. The "Agnus Dei" returns to the simplicity of the "Kyrie" and to the original themes of the Mass.

Throughout Advent and Christmas, the important numbers for organ were "Theme and Variations," by De La Tombelle; Fantasie and Fugue in G minor, Bach; sonatas, Nos. 1 and 2 by Guilman; Toccata, "Fletcher;" Toccata, Krieger; P. A. Yon's "Prelude and Fugue" in E minor (new, manuscript), as well as his first sonata (just published).

Mr. Yon's programs always attract large audiences, who appreciate his playing as well as his compositions.

#### COLUMBIA CHORUS OPENS NEW YORK "MESSIAH" SEASON

Walter Henry Hall Organizes and Conducts Splendid Performance

The annual "Messiah" performances in New York began with that given by the Columbia University Chorus at Carnegie Hall, New York, on Monday evening, December 18. This organization under the direction of Walter Henry Hall, shows a steady and healthy growth, never satisfied with the very fine things it has accomplished but ever working toward a still higher goal. Made up of two sections, one rehearsing in Manhattan and the other (the Brooklyn Oratorio Society) in Brooklyn, the remarkably thorough training which it has received was shown by an ensemble of the best. Professor Hall deserves special commendation for the unusual excellence of his men's chorus, this portion of the chorus lending the necessary body to the work in a way seldom duplicated in similar organizations. In pursuance with the custom whereby rarely sung, "Messiah" choruses are added from time to time, this year those given were "The Lord Gave the Word" and "Their Sound Is Gone Out." In this way, the entire work will become familiar to the chorus in time. Both these numbers showed careful preparation on the part of Conductor Hall and won the applause of the large and enthusiastic audience.

In addition to an orchestra of fifty men and Richard Donovan at the organ, the chorus of 250 voices was assisted by Anita Rio, soprano; Marie Morrissey, contralto; Redfern Hollinshead, tenor, and Frank Croxton, bass. Each of the singers was thoroughly at home in his solo numbers and demonstrated Professor Hall's ability, not only to train a splendid chorus, conduct an orchestra in a masterly fashion, but also to select soloists from among the best. Mme. Rio's lovely soprano voice was heard to advantage in her several solos. That she is a musician thorough in everything she does was evident from the fact that she was able to sing the work from memory, and this added greatly to the beauty of her interpretation. In Miss Morrissey, the chorus had a contralto soloist of sterling worth, and her singing throughout the evening was marked by beauty of tone and breadth of interpretation. All in all, it was a remarkably fine performance of Handel's work, and Director Hall deserves great credit for its entire and genuine success.

#### Hamlin's Two Recitals

New York reviewers say of Hamlin's two recent recitals (November 28 and December 10) that:

His singing had the intelligence, the gift for interpretation, for conveying the spirit and significance of a musical setting that have before been admired in it. There are excellent clear diction and carefully considered declamation that give point and pregnancy, and that are not allowed to interfere with the musical flow; there is expressive phrasing and a spirit of vitality that rarely escapes Mr. Hamlin's style.—Times.

He is an excellent artist. He uses his voice intelligently and always gives an afternoon of pleasure.—Tribune.

George Hamlin has established himself in the front rank as a singer and interpreter of songs.—World.

Three of the songs are dedicated to Mr. Hamlin. His rendering of them, through his fine qualities of voice and splendid style, was delightful and he could easily have repeated all three.—Sun.

He unquestionably brings to the German Lied a sympathetic comprehension and magnificent diction.—Staats-Zeitung.

His recital of songs by Hugo Wolf was one of the most interesting incidents of the day's music.—Times.

With his fine skill and versatility in interpretation he held the close interest of the audience through a recital of one composer's songs.—Sun.

He was in fine voice and made a convincing plea for the composer by his admirable diction, as well as his equally admirable presentation of the characteristic elements of the musical settings.—Tribune.

Wolf is not a magnet but Mr. Hamlin is a good singer and interpreter who makes of these Austrian songs all that can be made of them.—Post.

A solid audience encored nine songs among eighteen, which was half the program twice over.—American.

He has entered deeply into the spirit of the German Lied. There were countless instances of fine artistry.—Staats-Zeitung.

His singing of "Ach, wenn mir ungluckhaften Mann" displayed his fine voice and impassioned, as well as intelligent, style (the two things rarely go together) so admirably that he was compelled to repeat it.—Post.

He proved that a program devoted to a single composer can easily have a popular appeal, provided both the composer and the interpreter are sufficiently versatile.—Evening Mail.

#### NEW ORLEANS JOINS McCORMACK FANS

John McCormack, of the lovely voice, appeared in concert at the Athenaeum on December 13, where an immense audience convened to pay him tribute. Mr. McCormack again displayed those admirable qualities of diction, style, and technic, which have won for him so prominent a place in the lyric world. He was forced to grant several encores, among these "Mother Machree" and "I Hear You Calling Me," which he sang as only he can sing them. Edwin Schneider, pianist, and Donald McBeath, violinist, who assisted the singer, contributed no little to the pleasurable evening. The concert was under the local management of David B. Fischer.

Josef Hofmann appeared here on December 11 as the attraction at the second concert of the Philharmonic Society. H. B. L.

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## LOS ANGELES

**Mme. Schumann-Heink Sings for Thousands—Local Musicians Distinguish Themselves in Concert and Recital**

Mme. Schumann-Heink gave two splendid recitals during the past week and brought joy to the hearts of thousands. This wonderful artist has a message to deliver that never grows old, and her art is so magnificent that no single one of her auditors is left unthrilled by it. Comments upon these recitals would be superfluous, but one may be permitted to add with pride that Mme. Schumann-Heink is now a resident of this beautiful southland, and we look upon her as one of our own.

**May MacDonald-Hope, "Pianist of Marked Ability"**

May MacDonald-Hope proved herself to be a pianist of unusual ability at her recital at Blanchard Hall, Los Angeles, December 9. Her interpretations of the Chopin numbers—the F minor ballade; nocturne, op. 27, No. 2; etudes Nos. 3, 8 and 11—were so remarkable in their warmth and brilliancy that they call for special comment and inspire the critic almost to say that she is a Chopin player "par excellence." The colorful rendering of the ballade, the fine phrasing, clear exposition of the dual melodies and contrapuntal developments, the warmth and abandon were exquisite, and the "Winter Wind" study was done with a bravura worthy of the greatest of masters.

No less interesting was this young artist's handling of

the Schumann etudes, "Symphoniques." There was a classic purity in the interpretation of these lovely studies that was all Schumann at his best, and the playing of this masterpiece alone would have served to prove Mrs. Hope a truly great artist.

Fannie Dillon, the well known local composer, who is rapidly gaining national recognition, was represented on the program by her prelude, No. 6, an astonishingly virile work to have come from the pen of a woman, and one that offers the pianist rare opportunities for the display of force combined with left hand speed and melody playing.

Mrs. Hope was assisted by Robert Staples, violinist, and together these two artists gave the Strauss sonata, op. 18, for the first time in Los Angeles. It was an interesting production and would have been more so had the balance between the two instruments been more carefully observed. Mr. Staples also played a number of solos, including Hubay's difficult "Zephyr," which was cleverly handled.

Among concerts by local artists, none has been more successful nor better attended than this recital by Mrs. Hope. A series of sonata evenings are announced by Mrs. Hope and Mr. Staples, and Mrs. Hope is to give "An Evening of Chopin" later on in the season.

**Timmner-Lott Chamber Music**

The second Timmner-Lott Chamber Music Concert was given December 7, the program being the string quintet in G minor, Mozart; sonata in C minor, Saint-Saens, played by Mrs. Lott and Mr. Timmner, and Schumann's piano quintet. As has been previously noted, Mr. Timmner possesses greater technical perfection than warmth and emotion. However, the work of this chamber music organization is excellent and worthy of every encouragement and support.

**Operatic Excerpts Enjoyed**

An event of interest during the past week was the rendition at the Gamut Club of portions of three operas by Edward Lebegott, an Italian who came to Los Angeles some years ago as conductor with the Lombardi Opera Company and has remained here since then, taking a prominent part in the musical activities of the city. The writer regrets that he was unable to be present at this perform-

ance, but has been told by many musicians present that the work shows much merit.

**Ultra-Modern School Works Interest**

Ruth Deardorff-Shaw, pianist, and Grace Viersen, soprano, gave a recital before the Women's Circle of Altadena, December 7, of which the program was of more than usual interest. Mrs. Shaw, who specializes in works of the ultra-modern school, played Korngold's "Fairy Pictures" and selections from Scott's "Jungle Book." The interest of these works was still further enhanced by the fact that the stories of them were told by a little girl, Constance Mills, eleven years old, who told the tales in her own words with a simplicity and skill, with a flow of child language and a verity of expression that were truly astonishing. No pieces learned by rote could have made the impression that this simple unembarrassed story telling did, nor could any printed program have given as clearly the meaning of the composers.

Mrs. Shaw plays this modern music as if it were her natural idiom. She says herself that no other music interested her until she "discovered" this modern school, and one can easily believe it, so lucid is her interpretation of it.

Miss Viersen sang a number of children's songs, including two lovely settings by Carpenter.

**Students' Recital**

The Synthetic School of Music held a students' recital, December 8, at which good work was shown. The program was: "Chanson Provencale," Maryette Lum, soprano pupil of Mrs. Sanger; sonata (Schubert), first movement, Clara Mae Wilson, pupil of Ruth Deardorff-Shaw; "Invictus" (Huhn), Max Holtz, baritone, pupil of Mrs. Sanger; Scotch Poem, "Autumn," (MacDowell), Majel Rudolph, pupil of Mrs. Sullivan; "Remember, Dear" (Pemberton), Golda Cogswell, pupil of Mrs. Sanger; "Fantasietücke" (Schumann), "Pastorale" (Scarlatti) minuet (Grieg), Clara Mae Wilson, pupil of Mrs. Shaw; "The Wind Speaks" (Speaks), "Long Ago," "The Swan" (MacDowell), Maryette Lum.

**First Concert of Woman's Orchestra**

The Woman's Orchestra, Henry Schoenefeld, conductor, gave its first concert of the season December 6. The orchestra was assisted by Mrs. Henley Bussing, soprano, and a very interesting program was given. Too much cannot be said in praise of this worthy organization. These women, fifty of them, many of them professionals, give their time and attention to this work without expectation of material benefit of any kind whatever. If more men in this country showed the same spirit and the same genuine love for their art, there would be a more rapid advance in music, and professionals would be better looked upon by amateurs. It is not in the least suggested that professionals should cheapen their services. But there is a very strong doubt in the minds of many music lovers whether the professionals love their music at all, since they almost never play "just for the fun of it." These women of the Los Angeles orchestra are doing much for art in the community by proving their own love for it. May their success be worthy of their efforts.

**Los Angeles Musician Chosen**

At the recent try out by the Federation of Women's Clubs to select a singer to represent the State of California at the convention at Birmingham, in June, Ruth D. Hutchinson, who has received her entire musical education from Emma Porter Makinson was chosen from Los Angeles. Miss Hutchinson has now to compete with others selected from other parts of the State (in San Francisco). The points upon which the contestants were judged were pitch, rhythm, attack, musicianship, interpretation and quality. It is of interest to note that Mrs. Makinson, the teacher of Miss Hutchinson, was one of the first to recognize the genius of Cadman, and one of his most active aids in introducing his songs. F. P.

**Artist-Pupils From the Haywood****Studio Busy in Concert**

Marion Fitch, soprano, of the Haywood studios, is winning success in the Women's clubs of Brooklyn, where she has always enjoyed social popularity. Mr. Haywood will present her on a program at Chickering Hall, New York, January 18, together with Jackson C. Kinney, baritone, and Rome Fenton, tenor.

Miss Fitch sang with much success for the Cosmos Club of Brooklyn, November 28, also at the Elks' Memorial, December 3 in Paterson, N. J., and for the Colonial Daughters of Brooklyn, December 14. She will appear at the Haywood Studios, 331 West End avenue, New York, in March.

Jackson Kinney scored with the Fairmont Choral Society at Fairmont, W. Va., in a group of songs by Wolf Ferrari, and the solos of "Fair Ellen" by Max Bruch, which was the chief work of the society under the direction of Louis Black. He will sing with the New York Beethoven Society, Louis Koemmenich, conductor, in January.

J. Uly Woodside, baritone, director of the vocal department at Wichita Falls College of Music, Wichita Falls, Texas, not only succeeds as a pedagogue, but is filling his time outside of teaching in concert work. During the Christmas holidays he will sing in concerts in Oklahoma and Kansas, and during the summer of 1917, will be on tour with the Redpath-Horner Chautauquas for fifteen weeks.

**E. E. Treumann to Present Artist-Pupil in Recital**

Edward E. Treumann's artist-pupil Minnie Silverman, will give a piano recital at Carnegie Chamber Music Hall, New York, Sunday afternoon, January 7, 1917. Her program will consist of compositions by Beethoven, Schumann, Chopin and Liszt.

Beginning in January, Mr. Treumann will give a studio musicale the last Sunday afternoon of each month.

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**Rolling Stones Gather No Moss**

A well known piano man who two years ago entered the automobile trade, has recently been promoted to advertising solicitor for an opera program. Evidently it pays as well to sell advertising as to get auto or piano purchasers.

**Help**

A New York caricaturist came to Chicago last week to get advertising contracts for a New York musical paper. It seems that to draw advertising contracts is more lucrative than to draw caricatures.

**Adding Injury to Insult**

How unpleasant it must be for a musical paper man, first, to be called unpleasant things and, secondly, to have to pay money for the privilege of being called them.

**Donaghey Does Not Like the Kneisels**

Frederick Donaghey, the popular critic on the Chicago Tribune, had the following to say regarding the Kneisels' reading of the second and third movement of the Beethoven quartet in D major: "They are not getting as much sunshine and joy out of this composition as the composer put into it. For that matter, neither sunshine nor joy are, apparently, commodities nowadays of interest to this organization, which is becoming just a bit too precious and is turning its cult into cant."

**One Way—and Another**

Not long ago a New York manager, X, went to a city west of the metropolis in order to place one of his artists with a certain fashionable course of concerts. In the Western city he met a local manager, Z, who said: "I can place your artist in that series and I will do so for 10 per cent. commission." The date was made and the contract signed. Some time later X received a letter from the lady who runs the Western musicale, asking for a cancellation of the agreement, "because I have been informed by another manager that your artist is inferior and would injure my course." Manager X wired in reply: "If you are insolvent, or ill, or there has been an earthquake in your city, I am willing to cancel, but, because of the opinion of another manager, never. We will be there on the appointed date, and with our attorneys, if necessary." Then X saw the lady, offered to charge her nothing if his artist failed to "make good," and executed a new contract with her. The artist appeared at her concerts and made a real sensation. The lady then explained to X that a few weeks after she had signed with him, Z came to her, and, saying he had received very derogatory reports about the artist, advised her to cancel his engagement at once. After she had done so, he tried to make her sell one of her own artists for the concert in question. In the course of time, X received bills and urgent requests from Z for the payment of the 10 per cent. commission. Thereupon X wrote to Z: "The contract which you helped make was cancelled for reasons which you know best, and I made a new one in which you had no hand. Regretting," etc. Any one desiring the real name of Manager Z may have it by applying to the MUSICAL COURIER.

**Continued Success Greet****Miss Beebe's Enterprise**

Carolyn Beebe, pianist and director of the New York Chamber Music Society, is meeting with success wherever she has been heard with the different members of her ensemble. Inquiries are coming from all parts of the country and, as it looks now, next season Miss Beebe will take her organization further than it has ever been on tour.

New subscribers have been coming in for the two remaining concerts of her New York series, the second concert of which will be given at Aeolian Hall, Tuesday evening, January 2. Her program will be of unique interest, calling into play the entire force of the society in the scherzo caprice, which Daniel Gregory Mason has written for and dedicated to the organization. A first public performance is also announced of the Chausson quartet in A major for piano, violin, viola and cello, and of the Reger serenade in D major for flute, violin and viola. The program will open with the Mozart quintet in A major.

Among the recent engagements filled by Miss Beebe and her associates may be mentioned a very successful one at Flushing, L. I., and one in Newark, N. J. The concert given in Summit, N. J., was pronounced one of the most artistic events ever given in that city, and the Montclair concerts have resulted in another series to be given in the evening in the beautiful Art Museum. The dates of this series will be set for February instead of January.

**"An Artist of Great Intelligence  
and Superb Qualities"**

Harold Henry, the pianist whose reputation as a gifted artist and program maker grows daily, has a method in his work. He divides his "daylight day" into three parts, one for practice, another for teaching, and a third for recreation, which latter includes gymnasium and out of door exercise. But he never allows one to encroach upon the other. These periods of work and play "clear each other" as do his beautiful chords, that is, they are never allowed to "blur." Mr. Henry finds time also for French and German literature as well as music, being a master of both tongues. Of his recent New York recital, the New York Staats-Zeitung said: "He is beyond doubt an artist of great intelligence and superb qualities."

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## BOSTON HANDEL AND HAYDN SOCIETY'S ANNUAL CHRISTMAS "MESSIAH"

Laura Littlefield, Grace Northrup, Christine Miller, Reed Miller and Wilfred Glenn Score as Soloists—Joint Appearance of Albert Spalding and John Powell—Mollenhauer Heads New Orchestra—  
Publishers Entertain Composers—  
Other Events

The Handel and Haydn Society of Boston, Emil Mollenhauer, conductor, gave its annual Christmas performances of "The Messiah" on the evenings of December 17 and 18, in Symphony Hall. The society was assisted by the Boston Festival Orchestra and these soloists: Laura Littlefield, soprano; Christine Miller, contralto; Reed Miller, tenor, and Wilfred Glenn, bass. At the second performance Grace Northrup replaced Mme. Littlefield in the soprano part. H. G. Tucker was organist, and Walter Smith, solo trumpet. There was an audience of more than two thousand at each performance, the 135th and 136th times, respectively, that the venerable organization has given this work.

In recent years Boston has heard no finer rendition of Handel's masterpiece. Under the able baton of Mr. Mollenhauer, the chorus sang with intelligence and sincerity. The tone was full-bodied and there was precision in its attacks. The orchestra, likewise, played unusually well, distinguishing itself especially in the "Pastoral Symphony," which was exquisitely interpreted.

The quartet of singers at each performance could scarcely have been improved. In the opening recitative and aria Mr. Miller's work was distinguished. His "Comfort Ye" was a thing of inspired beauty, and throughout the other tenor solos he proved himself a supreme interpreter of

this work. Mrs. Littlefield sang with the Handel and Haydn for the first time. Her voice is one of remarkable lyric beauty—full, rich and sustained when needed. Her singing of "There Were Shepherds" was admirable. At the second performance Miss Northrup's rendition of this music was also of the highest order. While the contralto part calls for a voice of greater depth than that of Miss Miller, she succeeded in imparting to her lines a sincerity of feeling and a fine balance of tone that were effective throughout. Mr. Glenn, the bass, sang consistently and well. All in all, the work of the soloists left nothing to be desired, meriting in every respect the splendid enthusiasm evinced by the audience on both evenings.

### Joint Appearance of Albert Spalding and John Powell

One of the most enjoyable events of the week was the concert given by Albert Spalding, violinist, and John Powell, pianist, on the evening of December 17 at the Copley Theatre. The affair was in aid of French musicians and took place under the auspices of the department of music of Harvard University. There was a small but appreciative audience.

Both Mr. Spalding and Mr. Powell are well known here, each having been heard in recital this season, as well as previously. The violinist's program included popular and familiar numbers, with the addition of his own "Alabama." He played with his usual warm tone and impeccable technique. Mr. Powell performed Schumann's "Carnaval" and Beethoven's "Sonata Appassionata," with several shorter pieces. His playing, as formerly, was of a very high order, both technically and as an interpreter. Each artist added several encores.

### Harold Bauer Gives Second Piano Recital

Schumann and Chopin figured equally on the program presented by Harold Bauer on the afternoon of December 16 in Jordan Hall. This was the pianist's second recital here this season, and a large and enthusiastic audience welcomed him. Mr. Bauer plays with authority; he is a master of style and unsurpassed in technical exposition. A close student of Schumann, he pleased especially in "Papillons," which he made at once brilliant and amusing. Again, in the A flat ballade of Chopin, his ability as an interpreter outshone the merely mechanical side of his art. He played to the imagination of his audience. There were many recalls.

### Mollenhauer to Head New Orchestra

A new orchestra of seventy players under the direction of Emil Mollenhauer has been organized in this city and is now rehearsing. Its personnel is drawn entirely from the Boston Musical Union, in whose auditorium it is proposed to give next season a series of Sunday afternoon concerts at moderate prices. While the programs will probably be of a popular character, for the most part, the organization has as its principal objective the advancement of American composers and musicians. To this end, both vocal and instrumental soloists will assist at the concerts, and new compositions will be performed from time to time. Under so able a conductor as Mr. Mollenhauer and with so commendable a purpose in view, the new orchestra should grow speedily to fill a long felt need in the music life of Boston.

### Worcester Symphony Gives Second Concert

The Worcester Symphony Orchestra, Daniel Sylvester, conductor, gave its second concert of the season on the evening of December 12 in Mechanics' Hall, Worcester. The program included Beethoven's Symphony in C minor, Delibes' ballet suite, "La Source," and selections from Tchaikowsky, Widor, Rubinstein and Massenet. Regina Hassler-Fox, contralto, was the soloist. She sang Verdi's aria, "Don Carlos," and a group of songs. A report of the concert appeared in the Worcester Gazette, in part, as follows:

The assisting artist was Regina Hassler-Fox, of New York, a contralto of pleasing personality and marked ability, and, although a comparative stranger to Worcester audiences, a singer who won her hearers at once. Her voice is one of full, rich quality and wide range, and is especially pleasing in the lower tones.

The orchestra was at its best last night, and under the able direction of Daniel Sylvester, gave a program that brought out the best qualities of each individual musician. Since its organization in 1914, by Mr. Sylvester, the orchestra has been improving steadily in all branches of symphonic work, and last night's program was an example of the results of thorough and artistic effort and conscientious study. Especially pleasing was Tchaikowsky's Andante cantabile, op. 11, for stringed instruments, played in the second half of the program.

### Music Publishers Entertain Composers

The Boston Music Publishers' Association held its fourth meeting of the year on the afternoon of December

12 at the Hotel Thorndike. President C. A. Woodman, who is prominently connected with the Oliver Ditson Company, presided. The association entertained as guests members of the Composers' Club of Boston, including George W. Chadwick, Wallace Goodrich, Henry F. Gilbert, Arthur Shepherd, Carl Engel and others.

The meeting was one of the most enjoyable ever held by the association, the composers present being unanimously of the opinion that the publishers were "all right." This view was strengthened by President Woodman, who proposed a toast to composers, which met with hearty response. There were forty-one guests at dinner, which was elaborately served in the white room. At its conclusion there were numerous addresses by both members and visitors. Everybody had a fine time.

### Well Known Artists Assist at Benefit

Belle Story, soprano; Lucile Orrell, cellist; Orrin Bastedo, baritone, and Hugh Allen, tenor robusto, assisted at a benefit in aid of the British-French-Belgian Permanent War Relief Fund, which took place on the evening of December 17, at the Boston Opera House, under prominent local patronage. These well known artists contributed their services to the cause, and their splendid performances were thoroughly appreciated. The audience was large and representative.

V. H. STRICKLAND.

### Alfred Maguenat a Reliable

Chicago Opera Member

Alfred Maguenat, the distinguished baritone of the Chicago Opera Association, has won an unusual success as one of the most reliable members of the company. Mr. Maguenat this year will appear as Pelleas to the Melisande of Mary Garden. He has sung such roles as Valentin in "Faust," Mercutio in "Romeo and Juliet," Herod in "Herodiade," Guido in "Monna Vanna," Dapertutto in "Tales of Hoffman," and Marc Antoine in "Cleopatra," with the Chicago Opera Company. He made his re-entry on November 30, in the role of Herod in "Herodiade."

The critics were unanimous in their praise and voiced their opinion in the following laudatory terms:

"Herodiade" went better than on the previous occasion. Mr. Maguenat sang Herod. . . . gave a very good performance.—Chicago Evening Post, December 1, 1916.

Mr. Maguenat's great success in this role, sung and acted with his usual distinctive talent, was his first individual triumph of this season and promises very well for his future appearances. Maguenat is an excellent artist and singer.—Chicago Evening American, December 1, 1916.

Alfred Maguenat in the role of Herod was by far the best of the several baritones who have sung the role in Chicago, astonishing the voice specialists by the ease with which he was able to sing an open tone at an enormous tonal height, and greatly pleasing the rest of the audience by the successful results of such an operation. It was almost as though some brilliant tenor had been singing a role entirely grateful to him, and the applause given him was of the kind that occurs on such occasions.—Chicago Daily Journal, December 1, 1916.

Mr. Maguenat's intimate sense of the fitness of things made him always a figure of power in the drama's course. In the "Vision Fugitive," the one baritone aria in the opera on which Massenet lavished his talent of composition, the singer set a new standard of art. Considered either for tone, coloring, enunciation, expression by voice or action, dramatic skill or eminent good taste, this performance of Mr. Maguenat's has not been excelled by any one in the company. Considered for all these qualities it has not been equaled.—Chicago Daily News, December 1, 1916.

The sole member of the cast who did not take part in the previous interpretation of "Herodiade" was Mr. Maguenat, who replaced Dufranne in the part of Herod. In it the French artist did admirable work.—Chicago Herald, November 30, 1916.

Mr. Maguenat substituted for Mr. Dufranne in the role of Herod. In recognition of the fact that Mr. Maguenat was in voice whereas Mr. Dufranne was not, the scene wherein Herod sings the "Vision Fugitive" was included in last night's performance. This is the task to which Mr. Dufranne, suffering from glottal ailments, did not feel himself equal. Mr. Maguenat was so equal to it as to equal the finest singing of the aria I have heard. Except for the fact that all of last night's opera was attended by disappointment the aria would have been an encore.—Chicago Examiner, November 30, 1916.

### BERNARD FERGUSON, Baritone.

ETHEL FRANK, Soprano.

ARTHUR HACKETT, Tenor.

RAYMOND HAVENS, Pianist.

LAURA LITTLEFIELD, Soprano.

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## ARMAND VECSEY'S CAREER

Inheriting the fire and fantasy of his Magyar extraction, enjoying the cultural advantages of music study with famous teachers and wide travels throughout civilized lands and possessing, beyond all other gifts, the power of tonal creation, Armand Vecsey is a musical personage who comes by his success and distinction logically and inevitably.

His first Buda Pesth period was the time of his extreme youth, for the moment his violin talent became evident he was sent to Temesvar, where he became a pupil of the justly celebrated Novacek, and finished his studies there chiefly as an instrumentalist. Upon his return to the Hungarian capital, young Vecsey was not satisfied with his concert successes as a violin virtuoso only, and set about the widening of his musical abilities by becoming conductor of several traveling and stationary companies giving light and grand opera. During that activity and also while he served later in Vienna as a violinist and conductor in opera and concert, Mr. Vecsey laid the practical foundation of that general musical knowledge which was to form the basis of his subsequent brilliantly successful career.

After leaving Vienna his path led him to Berlin and Copenhagen, the latter city proving to be the more significant for the ambitious Hungarian musician, for it was in the Danish capital that he met Johann Svendsen and became the faithful pupil and ardent disciple of that worthy master. Under Svendsen's tuition there ensued for his Magyar pupil a period of hard work at counterpoint and orchestration, and it was at this time that the Vecsey muse began to show its unusual power and fertility, for he wrote innumerable works in large and small forms, many of them never published, for their creator was a severe critic and analyzer of himself.

The dash and abandon of the Vecsey style of violin playing and his uncommonly broad, warm and sensuously appealing tone brought him an offer to lead and play at a series of popular concerts in Copenhagen, and at one of them he was heard by the visiting Queen Alexandra, who upon her return to London recommended his engagement as head of the music at the Savoy Hotel there. He entered his new field of endeavor, therefore, under the most distinguished auspices, and at once his artistic and social standing in London took on a character and importance which attached to no other player or leader who made music with a hotel orchestra. Among the musicians, too, the Vecsey performances, programs and original compositions and arrangements found warm vogue, among his greatest London admirers being Gabriel d'Annunzio, Paolo Tosti, Sir Henry Wood and Landon Ronald, to say nothing of Arthur Nikisch, who made frequent visits to the Vecsey concerts. Saint-Saëns also indorsed those occasions enthusiastically. Nearly all the London newspapers praised his orchestra unreservedly and called upon him to give regular symphony concerts in a public hall.

The tremendous London popularity of Armand Vecsey attracted the attention of the Ritz-Carlton Hotel management, and when they opened in New York an establishment which they designed as the last word in luxury, elegance and artistic completeness they secured the services of Armand Vecsey, and in 1910 he established himself and his orchestra at the Ritz-Carlton in New York.

Since that time the Ritz-Carlton has become as famous for its music as for its meals, its fashionableness and its splendid appointments, and the Vecsey concerts attract hundreds of listeners daily, who linger long in the palm-room after they come forth from luncheon and dinner.

The repertoire of the Vecsey Orchestra at the Ritz-Carlton is all embracing, for the organization plays nearly the entire symphonic, song and solo instrumental literature, adapted and arranged by Vecsey for his own combination of players. Most of his versions are so practical that they have been published.

Aside from operettas performed in Europe, Armand Vecsey's largest recent works are an orchestral fantasia on Hungarian airs (conducted by him last season at Carnegie Hall on the same program with Artur Bodanzky, who led Wagner numbers) and an "Andante Funebre," led a few weeks ago at the Hotel Astor memorial service for the late Austrian Emperor. A three-act operetta from his pen now is in course of completion, and is being negotiated for by several well known New York managers. Many of his songs, waltzes and miscellaneous pieces have been published by Schirmer, Chappell, Ricordi, Boosey, etc.

On the occasion of Nikisch's latest American appearances he again heard the Vecsey ensemble perform Strauss' "Don Juan," a Tchaikowsky symphonic movement and Wagner's "Liebestod," whereupon he dubbed the players "Orchestra Philharmonic Miniature."

The same musical and personal charm which led to Vecsey's receiving decorations in Denmark, Germany, Russia, Norway, Roumania, etc., has made him a society favorite in New York and he is engaged for tonal functions by all the fashionable entertainers in New York. It must gladden the heart of Albert Keller, the cultured general manager of the Ritz-Carlton, whenever he notes the caliber of the listeners whom the Vecsey tone attracts when he plays the broad melody of a Strauss or Schubert song, for it was one of Mr. Keller's pet ideas to place the informal music of his establishment on the highest possible artistic basis.

Armand Vecsey's success has enabled him to gratify some of his own private tastes, which run to collecting rare Chinese vases, fine paintings, and famous violins, among which he has gathered several "Strads." "However, my most prized possession," says Mr. Vecsey, "is my American citizenship."

### Marie Hertenstein in Columbus

Marie Hertenstein, the young American pianist, appeared as soloist recently in her native city, Columbus, Ohio, with the Cincinnati Symphony Orchestra, at a concert in the big series of the Women's Music Club. The Columbus Despatch said:

Miss Hertenstein at the close of a remarkable triumph last evening, set aside for once, at least, the imputation that an artist is never received at his or her true value in a home community. It was an occasion when, for once, the word "ovation" might be applied with full recognition of its meaning. Every seat was taken. Miss Hertenstein played Liszt's E flat concerto with wonderful facility. Under her skillful fingers, the piano became a component

but outstanding member of the orchestra, so completely was the solo instrument in accord with the conductor and his men. When it was over, the audience fairly rose at the performer. Again and again she bowed. She made so many trips to and from the stage with flowers that were passed over the footlights, that in the end she had to ask the ushers to bring the blossoms back of the curtain.

The Monitor had this to say:

Marie Hertenstein attested the bigness of her art. The Liszt pyrotechnics held no terrors for this young musician. She gave the concerto a delightful interpretation, with an abundance of power and facility. Her tone was clear cut and brought forth with vigor.

The Journal said:

She played with the confidence of an artist who is sure of herself and of her work. The orchestra did not play the accompaniment with more ease and authority than did Miss Hertenstein the concerto. She accomplished what is far more than accuracy, the spirit of the thing.

The Citizen comments:

It was a marvelous performance.

### Early Manoeuvres

Weston Gales, conductor of the Detroit Orchestra, has been in New York, hearing artists, with a view to engagements with his orchestra next year. The hearings were held at the music room of Lord & Taylor's department store.

### Nevin's Cousin With Eleanor McLellan

Olive Nevin, soprano, cousin of the late Ethelbert Nevin, the well known composer, is singing at the Shadyside Presbyterian Church, Pittsburgh. She has been engaged for an appearance at the annual fall festival to be held next September at Lockport, N. Y., where she will sing a program of Nevin songs. On this occasion, also Mrs. Ethelbert Nevin is to address the audience on the subject of her husband's compositions.

Miss Nevin returns to the Eleanor McLellan studios in New York the first of the year to pursue her studies in the vocal art.

### Wrightson Wins a Prize

Herbert James Wrightson has won a prize for the best setting of James Russell Lowell's poem, "The Vision of Sir Launfal," offered by Thomas Askin, actor singer, and Clara Louise Newcomb, through the Pacific Coast Musician. An award of \$50 and a royalty on each performance goes to Mr. Wrightson.

The judges were Morton F. Mason, of Pasadena, Cal., Charles E. Pemberton, Homer Grunn, N. L. Ridderhof and Edwin Schallert.



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## MEMPHIS

Beethoven Club Presents Reinald Werrenrath as Second Artist Attraction—Chamber Music Enjoyed—Local Pianist to Play With New York Symphony—Pupils Give Operetta—Informal Musicales and Recitals

Reinald Werrenrath, baritone, was heard in a song recital, Monday evening, December 4, at the Goodwyn Institute. This was the second of the Beethoven Club's artist concerts for the season and was thoroughly delightful. Harry Spier was at the piano and accompanied without music.

## Junior Club's Meeting

The Junior Beethoven Club held an interesting meeting in the studio of Mrs. Rogers McCallum, president, Saturday, December 9. The subject was "Beethoven," and to each member was given a picture of the composer. A short program closed the meeting.

## Chamber Music Enjoyed

The first of a series of three chamber music recitals to be given by Le Trio Classique, during the season, was

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heard Tuesday evening, November 28. The program was well balanced and showed much study. Chamber music is not often heard in Memphis, and this organization should be encouraged. The members are Kathryn Shay Falls, violinist; A. T. Moore, cellist, and Mrs. Jason Walker, pianist. Mrs. David L. Griffith, soprano, was the assisting artist.

## Sacred Song Service

The chorus choir of the Idlewild Presbyterian Church gave a sacred song service. Friday evening, December 1, under the direction of J. Paul Stalls, organist.

## Local Pianist With New York Symphony

Walter Chapman, pianist, is to appear as soloist with the New York Symphony Orchestra at the spring music festival in Meridian, Miss.

## Operetta Given by Merrill School Pupils

Pupils from the third to the seventh grades of Merrill School, under the efficient direction of Anne Estes, gave a creditable account of themselves in the simplified operetta, "The House That Jack Built," on Friday evening, December 8, at the Y. M. C. A. Those deserving special mention were Marjorie Cleage, Albert Uttinger, Estes Manasco, Denny DuBose, Jr., Helen Smith.

## Mrs. David L. Griffith's First Musical Tea of the Season

At her first studio tea of the season, Mrs. David W. Griffith was assisted by Mrs. Arthur Lane and Miss Martin. Several of Mrs. Griffith's students were heard for the first time and did themselves and their teacher justice. Birdie Chamberlain was at the piano.

## Chapman Pupil's Recital

Mrs. Ellie Cursey-Null, advanced pupil of Walter Chapman, gave a recital at Houck's Concert Hall, December 12. Her program embraced numbers from the earliest classics to the more modern school. Especially notable was her reading of the MacDowell concert etude, op. 36.

The entire program was given with brilliancy, and Mrs. Null is fast gaining favor with Memphis audiences. She is also organist of the First Church of Science. J. DuB.

## Vera Kaplun-Aronson

Praised by Buffalo Papers

At her recital in Buffalo, December 4, Vera Kaplun-Aronson, the Russian pianist, earned the following press comments:

Her tone is crisp and clear and she has a large variety of tonal coloring at her command, a fact which lent added interest to her delivery of the widely contrasted variations.

The gavotte and musette served to show still more convincingly the pianist's mastery of differentiation in tone quality and the charm of her pianissimo and this number, as also the "Ecosaisies," was received with warm applause. A representative musical audience was present.—Buffalo Express, December 5, 1916.

The initial appearance here of Vera Kaplun-Aronson, Russian pianist, was attended by a good sized and representative audience. Mme. Aronson aroused the interest of her audience at the outset by a program of unusual variety and scope. The marked attention displayed by the audience, largely professional musicians, was an indication of the effect made by the new work combined with its fine representation.

Mme. Aronson gave much pleasure by her artistic performance and very especially by her broad outlook on pianistic literature.—Buffalo Evening News, December 5, 1916.

## Frank Pollock, Tenor, Sang at

Carnegie Hall, December 12

On Tuesday evening, December 12, Frank Pollock sang before an exceptionally large audience at Carnegie Hall,



FRANK POLLOCK,  
Tenor.

and was obliged to reappear many times in answer to the enthusiastic demands of the audience. Mr. Pollock sang old English and French songs and an aria from "Donizetti."

## Elsa Fischer String Quartet

Charms Brooklyn Audience

The Elsa Fischer String Quartet, assisted by Mrs. Emil L. Boas, piano, and Helen Fischer Hipkins, mezzo-soprano, appeared in concert for the People's Institute of Brooklyn at Commercial High School on Sunday evening, December 10. The quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola and Carolyn Neidhardt, cello, played charmingly, winning much favor for their artistic work. Their numbers were the allegro molto ed agitato, from Grieg's quartet in G minor, op. 27; "Chanson Triste," Godard; adagio, Bizet; "Orientale," Glazounow and Dvorak's piano quintet, op. 81, in which Mrs. Boas assisted.

Helen Fischer Hipkins sang two groups of songs: "Retreat," LaForge; "Folk song," Schumann; "At Dawning," Cadman, and "What's in the Air Today," Robert Edes.

She possesses a voice of fine quality, and sings with much warmth. Her diction is worthy of special mention.

## Mrs. Wilson Hears Philadelphia Orchestra

Mrs. Wilson, wife of President Wilson, occupied a box recently at the concert of the Philadelphia Orchestra, in Washington, and had with her Mrs. Houston, wife of the Secretary of Agriculture; Agnes Wilson, daughter of the Secretary of Labor; Mrs. Rosa David, Mr. and Mrs. George Creel, and Margaret Wilson, daughter of the President.

## Gerald Maas Forms Class for Accompanists

Gerald Maas, the cellist, has had the unique idea of instituting a course for accompanists desirous of learning the art of accompanying with special reference to a thorough knowledge of how to accompany the standard literature for the cello, which will begin on January 1 at his studio, 172 West Eighty-eighth street.



# "The Winning of the West"—and South JOHN McCORMACK'S Latest and Greatest Achievements

## "A BLESSING TO A TIRED WORLD"

Ten million words have been written about this Irish tenor and I suppose ten million more will follow futilely, but words do not convey the remotest suggestion of the charm and manliness, the tenderness and puissance, the beauty and the vigor of McCormack's voice. It is a blessing to a tired world. —Walter Anthony, San Francisco Chronicle.

On Friday evening, December 15th, at Atlanta, Ga., Mr. McCormack completed a tour of the Western and Southern States which must rank among the most successful in the musical annals of this or any other country.



Photo by Arnold Genthe, New York.

## MAKING MUSICAL HISTORY

On Sunday afternoon, November 19th, Mr. McCormack sang to the largest audience of his career, in the Civic Auditorium, San Francisco, and a larger audience than any other singer has ever sung to in America. The receipts amounted to close on fourteen thousand dollars.

A new record was established in Los Angeles. The great Tabernacle in Salt Lake City was filled to capacity, the first time this has happened under similar conditions.

Denver, Wichita, Oklahoma City and Dallas followed suit. New attendance records were established in each of these cities; while Atlanta, which has had a rather unique reputation among recital artists, turned out a regular "Metropolitan" audience. The attendance there was fully three times as large as had ever previously welcomed any single musician, and with one or two exceptions, as large an audience as ever attended a performance of the Metropolitan Opera Company to Atlanta.

## A few excerpts from the press notices:

The man is a great artist. Of that there is no doubt. But he is something even bigger than that. He is a high souled gentleman who sings with the heart as well as with the brain.—Redfern Mason, San Francisco Examiner.

All who have traveled even but a little way on the right pathway of the vocal art must have been deeply impressed last Sunday by the great object lesson in bel canto given by John McCormack at the Exposition Auditorium. He is one of the world's greatest lyrical artists.—Helen M. Bonnet, Town Talk, San Francisco.

No more tangible compliment could be paid to the quality of a beautiful voice than that evidenced last night at Shrine Auditorium, when from 6,000 to 7,000 men and women crowded the great building that they might sit entranced under the spell of that golden voiced singer, John McCormack. No one singer has ever before drawn such a crowd at such prices in Los Angeles. Every note that fell from his lips carried pleasure to the ear, and it was with a purely sensuous enjoyment of that auditory delight that the thousands implored with hand clapping and cries of "bravo" for more and yet more of his songs.—Florence Bosard Lawrence, Los Angeles Examiner.

Not in twenty years has any artist in the world of music, in any program here, packed the great Tabernacle to capacity as did John McCormack, the greatest of the living lyric tenors, in his recital given here last night. . . . Consistent, conscientious art, backed by virility and personality, marked the singing of Mr. McCormack throughout his long and varied program.—The Salt Lake Tribune.

Wednesday night, McCormack sang at the Athenæum to a house limited only by the capacity of the big hall, and all the wild enthusiasm that greeted the tenor's first appearance in New Orleans a year ago was repeated with interest, and it was not until the negro employees of the assembly hall had, in most offensive fashion, begun slam-banging the rows of chairs in their eagerness to get through their night's work that the public finally quit applauding.—The Times Picayune, New Orleans.

Though the world is full of fine operatic tenors, there hardly is one who could draw such an audience as those which flock to a McCormack recital. He is reaching a people no other singer can reach; he is giving joy to thousands upon thousands who do not want opera nor the more austere compositions for concert. They want melody, sentiment, songs with stories in them—something they can take hold of and keep in the memory. And McCormack gives them all those.—Dudley Glass, The Atlanta Georgian.

*Mr. McCormack will open his Eastern tour at the N. Y. Hippodrome, Sunday night, January 7th*      ::      *No more dates available this season*

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## THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

A Happy New Year to all the MUSICAL COURIER readers from Kokomo to Kamchatka, from San Francisco to Singapore, and from Fiji to the fringe of the North Pole. May harmony reign supreme for the musicians in 1917, and may there be profit and plenty for all those in the tonal ranks.

American cities are beginning to be judged by the kind of symphony orchestra they maintain.

Minneapolis is to have its first hearing of Strauss' "Alpine" symphony on December 29, under the direction of Emil Oberhoffer.

One of the world's few living great composers, Max Bruch, will celebrate his seventy-ninth birthday on January 6.

Geraldine Farrar comes back to the Metropolitan next Monday night, January 1, in the title role of "Madame Butterfly."

Mary Garden arrived in New York last Saturday from Europe and has proceeded to Chicago for her operatic engagement there.

In view of the practical failure of "Francesca da Rimini" at the Metropolitan, it might be advisable for that institution to change its publishers.

There is a three weeks' lull in the activities of the Philharmonic Orchestra, but its conductor and men, far from resting, are preparing strenuously for the arduous second half of their season, which starts here on Friday afternoon, January 5, with Elena Gerhardt as soloist. Among other artists to be heard soon with the Philharmonic are Percy Grainger, Guiomar Novaes, Yolanda Mero, Carl

Friedberg, etc. The Jubilee Festival of the orchestra starts January 17.

It is a long time since a star has flashed into such sudden brilliance as that instantaneously attained by Mme. Galli-Curci of the Chicago Opera.

Civic music is a great thing, especially when it provides that the tonal art should manifest itself not only in the mass but also express itself through the individual.

Never has the Metropolitan claque been busier than at the premiere of "Francesca da Rimini." The artists certainly did not require its assistance, though the work itself was sadly in need of it.

Concerts which take place in New York City on Tuesdays cannot be reviewed in the MUSICAL COURIER of the current week, as this paper closes its forms Tuesday noon and begins to go to press shortly thereafter.

With the great peace in sight now after the great war, the only strife remaining in the world will be that between the camps which say, respectively, that real music ended with Brahms, and that it did not.

Artists who do not regard with confidence contracts or other arrangements submitted to them by managers should consult with the MUSICAL COURIER before entering into written or oral agreements. Advice will be given cheerfully by us.

Now practically all the great artists are here. Darcy, the Australian heavyweight boxer, arrived last Saturday. Every New York daily chronicled the fact in articles ranging in length from three quarters of a column to two full columns.

The reason why most of the opera houses of the world adhere to the old fashioned sort of stage scenery is because the modern kind is much more artistic, realistic, practical and beautiful. We can think of no other reason for the obstinacy of the operatic institutions.

An editorial paragraph in the MUSICAL COURIER of December 21 stated that "Miss Gardner" would soon join the Chicago Opera, while Geraldine Farrar would leave it at about the same time to rejoin the Metropolitan forces. Printers' devils are no respecters of fame, for, of course, "Miss Gardner" is none other than Mary Garden.

Donizetti's "L'Elisir d'Amore" is to be revived at the Metropolitan next Saturday afternoon. Apropos, Giulio Gatti-Casazza contributes a charming interview concerning the little opera to the New York Times Magazine of December 24, in which the impresario talks of the origin of the work and relates experiences therewith in his own career.

Query comes to the MUSICAL COURIER as follows: "Please inform me as to the whereabouts of a composer named Coerne, who wrote a one act opera, among other things. I believe he is a German who came to this country at about the time the war broke out." We do not know the composer in question. Does any MUSICAL COURIER reader possess the desired information?

Puccini, with his "Butterfly," "Tosca" and "Bohème," is on the road to equaling or even exceeding the fortune earned by Verdi with "Aida," "Rigoletto," "Trovatore" and "Traviata." The Puccini operas as yet show no falling off in popularity. It is a record with which any composer could be satisfied. After all, Gounod succeeded strikingly only with "Faust" and Bizet only with "Carmen."

It is a source of gratification to the MUSICAL COURIER to see that Milwaukee is waking up musically and endeavoring to do tonal things that count. Unfortunately, it was necessary a little over a year ago to point out in these columns how Milwaukee, once a thoroughly artistic city, had become moribund in matters of music, and neglectful of the talented tone folks within its own borders. The MUSICAL COURIER criticism was resented in Milwaukee; today, however, it is bearing fruit in the new

activity of the city, and we feel that our admonition has served its purpose. We shall watch Milwaukee henceforth with satisfaction not unmixed with pride.

In a day or two the New York dailies may be expected to announce as a "news" item that a Mr. Singer, of the sewing machine family, has purchased Madison Square Garden from the New York Life Insurance Company, who bid it in recently at mortgagee's sale. Mr. Singer plans, among other things, to give musical and terpsichorean entertainments on a huge scale in the great and far-famed arena.

More operettas are announced for early American production than any previous year has brought forth here, and most of them are by Viennese composers. Have the American makers of light music lost heart, or are they waiting for the time when stupid reviews and puffing "follies" and "frolics" and spectacular musical burlesques shall have had their day? A school of American operetta should not be a difficult thing to found and develop.

The latest engagement of importance for the Havana opera season next May under the general directorship of Andrea de Seguro is that of Eleonora de Cisneros, who will sing the leading mezzo-soprano roles of the repertoire, a task for which she is fitted ideally by virtue of her accomplishments and experience, the latter including appearances with all the chief European opera houses, the Metropolitan, Chicago and Manhattan Operas in America, the Melba Opera Company in the Antipodes, etc. Other Havana co-stars of Mme. de Cisneros will be Pasquale Amato and Geraldine Farrar.

We are advised that several well known musical persons lost large sums of money in the recent Wall Street stock collapse. We are sorry for the unfortunate speculators, but we are not surprised at their experience, for stock speculation is an art of which the musician has not the slightest inkling. The MUSICAL COURIER always has advised the tonal folk to keep their hard earned money away from the keen minded and quick fingered gentry of Wall Street. A musician who strays into that gambling patch is like a fat white man walking into the midst of a band of cannibals. Personally, we prefer taking chances on the cannibal situation in preference to being at the mercy of the sharks and other sabre-toothed fish of Wall Street.

A member of the society which has been interfering here recently with Sunday "movies" and art dancing, and threatens to extend its operations to the concert performances, writes to this paper asking for indorsement of the movement for "purifying the Sabbath, keeping it sacred, and enforcing the laws duly made by the representatives of the people." We regret to be unable to send our endorsement to the member of the society for cleansing the local Sabbath, if that organization is to continue to antagonize good "movies," good dancing and good concerts. To any society working against poor "movies," poor dancing and poor concerts, we would be willing to give our unqualified endorsement and practical aid. We feel less wicked when we listen to symphony on a Sunday than when we hear some of the atrociously unmusical hymns with doggerel texts which we have encountered in many an edifice given over to sacred Sabbath observances. Reformers should not be deformers.

That touring pianist who recently rebuked a Middle Western audience by having his helper step on the stage and lock the piano when the applauding listeners seemed to wish an encore, showed a large measure of peevishness and arrogance, and perhaps also the symptoms of dyspepsia, an affliction ascribed commonly only to critics. It is a compliment to an artist when his auditors desire an encore. It shows that he has pleased them. All artists expect encores and usually prepare for them in advance by reserving for that purpose certain works which they do not place on the regular program. If the audience neglects to insist upon an encore the artist is disappointed—and chagrined, too. The only fly in the ointment lies in the fact that American audiences are too charitable and too polite. They nearly always request encores, and that is why some of the artists are not flattered when they receive them. No doubt that was the trouble with our irascible pianist in the Middle Western city.



# VARIATIONS

By the Editor-in-Chief

## "The Most Expensive Noise."

Dr. A. A. Brill, in a paper printed in the New York Medical Journal, considers the psychopathology of noise. He makes his point by paradoxical examples, explaining that the habit of persons to be noisy where noise is unnecessary is most intimately connected with the wish for rest and calm. In the same way that alcohol is used to deaden worry, "so music and its spurious part, noise, act as strong human narcotics; they control the painful tension of conscious thinking and paralyze it when it becomes dangerous." The thought is expressed too that what music does for intellectual persons, noise does for the masses. Dr. Brill tells of a certain "futuristic" musician who cannot sleep in the country because of the whip-poorwills and crickets. The learned gentleman cites also John Stuart Mill, who detested noise, but hired a boy to beat a drum to stimulate the Mill thoughts while the great man worked; Hegel, who finished a big opus to the obligato of cannon on the eve of Jena; Dickens, who edited an anti-noise pamphlet and yet could not stay away from noisy London for more than a few weeks, and Carlyle, who lived in a soundproof studio at Chelsea, but annoyed his neighbors with his own howlings.

Dr. Brill does not speak of Gauthier, who alluded to music as "the most expensive noise in the world," and he does not mention the relationship between Schopenhauer's philosophy of indifference to trivial matters, and his intense rage at a cab driver who cracked his whip needlessly, and thereby angered Schopenhauer into writing a small volume called "On the Cracking of Whips."

The loudness in Wagner's music is attributed by Dr. Brill to the fact that "it had its origin in stormy childhood and dealt with primitive infantile feelings." To professional musicians and understanding laymen the Brill reference to the reason for Wagner's fortissimos must appear to be rather ludicrous. By the same logic we should look for violent literature from writers or poets with a stormy childhood, and painters of that kind ought to employ shrieking colors and tumultuous subjects. Dr. Brill cites extreme instances of susceptibility. One can become accustomed to noise. It all depends on the individual power of concentration. Most newspaper writers are able to work quickly and intelligently in a room where a dozen or more typewriters and other machines are operating, and conversations in loud tones are being carried on all about. On the other hand, we know an author who throws down his pen in complete surrender when he hears an organ-grinder's music several streets away, a pianola in an adjoining house, the humming of a servant at work in the kitchen, or even the sound of his wife's turning a newspaper page or clearing her throat in an adjoining room.

The effect of noise on restless persons may be that of a narcotic, but it reaches that result solely through the process of distraction, the dinful dynamics forcing attention and thereby driving away other and disturbing thoughts and sensations.

"Noises are comparative, and lie in the ear of the listener." Human ears are as much unlike inside as they are outside. Many persons are slightly hard of hearing and do not even know it. Various diseases affect the auricular process and leave traces never discovered by the sufferers. Even the varying degrees of skull thickness in different persons are responsible for the degree of the reverberations carried to the brain. Of course Dr. Brill would say that conductors who display overfondness for frequent fortissimos must have had a stormy childhood. We claim that such conductors do not, for physical and psychical reasons, hear a fortissimo in the same dynamic ratio as it sounds to other persons. Inversely, conductors who are afraid of real fortissimos, often have abnormal ear and skull formations, and being compelled to stand close to the instruments, such sensitive victims experience the utmost discomfort and often actual pain unless the tonal utterance be tempered to a degree bearable for them. Some years ago we wrote a humorous sketch on this

subject. Soon we shall republish it as a serious essay.

## Hearing Pro and Con

What is responsible, for instance, for the critical differences to be found each week in our paralleled columns published under the title of "What the Jury Thinks"? Just after reading Dr. Brill's extracts, we came across the following:

### "Francesca da Rimini"

(Metropolitan Opera, December 22)

*Evening Post*  
In the love scenes, where the music should be strong-est, it is weakest.

*Evening Post*  
When Zandonai is not reminiscent or mediaevalizing, he is apt to be dull.

*Tribune*  
The school of the veritists has in Francesca left no trace of its virus.

*Tribune*  
Dramatically, the most powerful scene is that between Giovanni and Malatestino when the younger brother betrays Paolo.

*Times*  
Any suggestion of Wagnerian influence in Zandonai's music would be amiss.

*Globe*  
The new work seems in every way less interesting and less successful than its predecessor ("Conchita").

*Mail*  
In the role of Francesca, Mme. Alda finds a part that is admirably suited to her abilities.

*Mail*  
The music generally fits Mme. Alda's voice remarkably well.

### Reinhold Warlich's Song Recital

*Tribune*  
In all, his diction was unusually clear.

*Tribune*  
His voice possesses a good deal of resonance.

*Herald*  
It is in the love scenes that Zandonai has written his best music.

*Herald*  
The work contains so much that is beautiful that it is likely to be popular.

*Evening Post*  
Three of Wagner's operas are repeatedly alluded to; so are "Salome," "Tosca," "Ariane," "Rosenkavalier."

A millstone around the opera's neck is the long, dreary scene between the oldest and the youngest brother, in the last act—out with it.

*Tribune*  
There are many details in the orchestra, many of them reminiscent of Wagner.

*Tribune*  
"Conchita" failed to arouse any particular interest . . . as drama it was feeble, the libretto sordid.

*Sun*  
Mme. Alda bent under the burden. . . . Her inadequate conception was beyond her histrionic abilities.

*Sun*  
Her voice is not equal to the heavier demands of the score.

*Evening World*  
It was at times difficult to tell in what language he was singing.

*Evening World*  
The voice is lacking in resonance.

## Lapsus Linotype

A comical misprint made us say last week that "Paderewski outings and outfields Hofmann in the F minor concerto of Chopin." While perhaps the baseball expression is not entirely out of place in the way it is used, nevertheless we wrote "outfields" instead of "outfields." A slip no less misleading was the other one in the same issue, which said that Godowsky's playing of Beethoven's "Lost Farthing" rondo was "a masterpiece of tonal human and digital dexterity." For the word "human" read "humor."

## "National" Music

Many things make us smile, but nothing more so than the statements that we ought to have a national American music, that we shall have a national American music, that we have a national American music. We are alluding, of course, not to the so called "popular" brand, but to good music. We have no national American music, we shall have no national American music, and there is no reason why we need any national American music. Our statements may sound somewhat assertive, but all thinking musical persons agree with them. One of these is Charles Wakefield Cadman, who in a recent ringing speech at Milwaukee begged our composers to write as they felt, when they felt like it, and regardless of appeals to be "American" and of propagandas to try to make them so. He pointed out that our supply of folk songs is practically nil, and that Indian and negro melodies may furnish thematic material but do not form a basis on which to found a school and build up a new system of harmonic coloring. "We are in a transitory and formative period," concluded Mr. Cadman, "and the melting pot has not stopped boiling. Until it does

—if ever it does—and until the mixture of foreign peoples within our borders shall have worked out their full ethnological processes, no such thing is possible as a 'national' school of music representative of all the conflicting elements in American life, manners, thoughts and feelings." Princess Tsianina, Mr. Cadman's singing partner in his lecture-recitals, also has sensible opinions that disappoint interviewers looking for sensational utterances from a concert artist who never dresses in anything but Indian garb. Among other things, Tsianina said to the Milwaukee newspaper man: "Many persons who talk of Indian music as a basis for a symphonic school do not even know what Indians really are like and have no knowledge of the life and aspirations of our race. The prevailing public notion about Indians is gleaned from the moving pictures. Certainly Indians are neither as good or as bad as they are shown there. The Indian soul and intimate Indian existence never are seen on the screen and are unknown to all the American composers who have not, like Mr. Cadman and one or two others, lived in Indian settlements and been a part of their regular life."

## Inciting the Public

The attached, on a very artistically engraved card, was received: "I, Nora Bayes, being of sound body and in my right mind (open for discussion), do hereby declare my independence by trying to please you, oh you fickle public, in giving you what you think you want. Heretofore you have complained at the shortness of my program. Lo! your punishment be upon your own heads. On Sunday evening, December 24 (Christmas Eve), at 9 o'clock, and several afternoons thereafter, at the Eltinge Theatre, New York City, I will start to sing and nothing but the police will be able to stop me. 'Ban-zai'—meaning 'I'm from Missouri.'"

## Tirade and Tragedy

In the Haverhill, Mass., Sunday Record there is an interesting article on the theatre orchestras by G. Bertrand Whitman, who points out the various combinations in use in our moving picture houses, and proves that the "practical" orchestra of twelve men and the "full orchestra" in accepted balance and proportion, are not only the best but also the one kind which the public regards as satisfactory and stimulating in the light of tonal illustrations for the screen story. The importance of the whole subject will be understood when Mr. Whitman's reminder is noted, that "every moving picture house in the world has music," and "managers demand a continuous musical performance during the picture production."

Mr. Whitman forwards his article to us and asks: "How can we create a legitimate vehicle of production for the orchestral compositions of today?"

That opens up a large question, and we are at a loss for an answer. Perhaps the composers will be compelled to maintain an orchestra of their own in order to gain premieres of their works. The scheme suggests a practical outlet for the philanthropy of some generous rich man. Or why not have the endowed orchestras set aside a number of days each season for the rehearsal and semi-private performance of new works by untried composers. Should any gems be discovered that way, they might then safely be transferred to the regular programs.

Not long ago a fully competent but not famous American composer wrote to a very competent and very famous conductor of one of our largest American symphony orchestras, offering to send him a score for perusal with a view to production if the work met with the examiner's approval. Post haste the composer received a letter from the conductor's secretary, as follows: "Mr. X has received your letter of recent date, but regrets that he will be unable to give any time at present to looking over the score you mention. Furthermore, he has already accepted for performance more novelties than he can present during the coming season. Should there be an opportunity at some later date of looking at your score he will be very pleased to advise you," etc. The composer sent us the letter just quoted and attached to it this line: "You need not trouble to return the missive to me. I know it by heart."

## Critic, Mentor, Guide

M. B. H. is an obliging person, and promptly comes his answer to our query of last week, regarding the places where tuba and kettle drum players do their practising. "I might be facetious," writes M. B. H., "and say that they do it whenever they play in a work by Richard Strauss, but



I realize that the subject is too serious for jesting. Well then, the tuba player practises on the top of Mount Blanc and the kettle drum player practises at the bottom of the Grand Canyon. It must be so, for I, like you, never have heard them. I once thought I heard a kettle drum player practising a fortissimo in a neighboring flat, but on examination the noise proved to be that of a music critic 'knocking' an opera singer to a friend. And speaking of critics (which I appear to do frequently, n'est ce pas?) I had to laugh at the way the MUSICAL COURIER handed its compliments last week to the New York Sun writer for his remarks on the Philharmonic Orchestra. When I read the remarks in the Sun I could not help remembering the words of Emerson: 'Why so hot, little man?' One of my favorite indoor sports these days is to hunt for the motive in nearly every bit of praise and blame written by the New York critics. It is not an edifying pastime and serves no useful purpose, but I have plenty of time to waste and these matters happen to be my hobby even if they interest the public not a jot. That's all for today."

Now that the League to Enforce Peace seems to be a nearer possibility, why not assure its completeness in all departments by making it extend also to the operatic prima donnas? The occupation of Belgium by Germany was a mere tempest in a teapot compared to the commotion we witnessed on a not distant occasion when a certain female "star" tried to occupy a dressing room claimed as exclusive territory by a rival. Conversational dum-dum bullets, poison gas adjectives, and liquid fire appellations crowded the atmosphere.

LEONARD LIEBLING.

### SINGING IN CHINESE

For ways that are dark and tricks that are vain the heathen Chinese is peculiar, says Bret Harte, but we cannot guarantee his veracity. Nor can we undertake to say that what we are about to state is strictly exact in every detail. The ex-missionary from whom we gleaned our information is reported to have fallen from the upper deck to the hold of the trans-Pacific steamer and landed, head first, on a consignment of chow foo. The doctor, who was evidently at sea, administered an overdose of thwang and left him with several fragments of kung permanently embedded in his skull. His memory was affected. But he is not aware of the fact, and he assures us that all he says is gospel truth according to Confucius.

It seems that the Chinese language is aptotic, a fact which most of our readers will readily concede. We have Chinese down on our list of things to acquire, but we have not yet reached it. There are several subjects ahead of it which we must learn before attacking the aptotic thing. Our Chinese thus far is "all samee Melican man," and the radius of its power does not extend beyond the portals of the celestial laundry. But we have heard Chinamen of great eminence in washing circles talk on soapy subjects, such as suds, steam, soaking, saturating, scrubbing, scouring, starchiness, and we have observed the voice to rise by skips of intervals clearly defined in our musical scale. We have observed the speakers hold certain tones for the length of a quarter note, a half note, or even a whole at times. We can therefore understand what our chow foo'd missionary means when he tells us that the interval changes the meaning of the word, as does also the length of time the tone is sustained. For example, if we say "It is wet," pronouncing "It is" on the note C and rising a major third to the note E for the word "wet," we will change the entire meaning of the sentence by rising to G instead of E for the last word. The sentence might mean "It is dry," or "It is enough." We say that it might mean these other meanings, for we cannot say for sure. The missionary says there was a great sensation when the translated versions of Isaac Watt's hymns were fitted to European music and played on an American reed organ. Certain notes of the hymns went up when the real meaning of the words required a drop of the tone. Certain words which should have been pronounced very quickly were sustained until all the girls began to blush and all the young men to titter and nudge each other. At times the elderly ladies were shocked by the hymn's apparent levity concerning the ancestral dignity of the royal family, and at other times the men of the congregation started up the aisle for the missionary's jaw for swearing right out in church. He had an awful time harmonizing the discordant strife. Wesleyan words got mixed up with Episcopalian tunes in the Presbyterian service, and "Kol Nidrei" was the only tune cheerful enough for the

Manchurian version of "Hark, the herald angels sing."

Of course, in the concert room the misfit of words and music made no difference. The Chinese have a fine sense of humor and they roared with delight at songs we consider sentimental. The reason the words were funny was because the translators knew no more about music than the translators in New York and London know. They simply wrote words which the tones and intervals of the music changed. When the soprano sang "Goodbye for ever" she actually told the Chinamen to "come down to dinner." No wonder they applauded. When the tenor sang, as he supposed, "In the gloaming, O my darling," the crowd understood "in a well with grandma." And of course all unintentional references to "drinking tea with chop sticks," "getting your pigtail cut," "gentle maiden with the big feet," and so on, always brought down the house, for the Chinamen thought they were hearing western jokes. Such, in brief, is the missionary's report. We have written to our friends Kang-he, Yung-ching, and Keen-lung for corroboration of these statements. If we find that the missionary is altogether thwanged we shall retract. But we see no reason why this account is not reliable on the whole. Of course the difference between the dialects of Nankin and Peking, for instance, is marked enough to make slight variations in meaning. Such a song as "Come into the garden, Maud" might easily be taken for "Come into the garden mud." Those slight variations are known to exist in localities no farther apart than Central Park West and Mott street, New York City. If the reader finds, therefore, that some of these meanings are exaggerated let him remember the vast extent of China and picture to himself the difference between Powning and Kuan-Chang-tzu. Then he will understand.

### SETTING A NATIONAL STYLE

In the very interesting and instructive introduction to F. H. Potter's second volume of the "Reliquary of English Song," recently published by G. Schirmer, is to be found a statement of profound significance to those who want to know the secret of developing a national style in musical composition:

The English song was profoundly influenced during the eighteenth century by one important force, that popular institution, the public pleasure garden. No reader of contemporary memoirs or novels can be ignorant of the large part which these gardens played in the life of London, which then, as now, was another name for the social life of England.

At the beginning of the eighteenth century the tendency of this music was toward the florid . . . for those rapid passages which were produced by the division of slow notes into quick ones.

When it came to be a question of singing out of doors, or in a large rotunda where two or three thousand people were perpetually walking about, it was clear that such florid passages could make no effect whatever. . . . Hence it came about that the florid element vanished out of the predominant class of songs and was replaced by a broad, smooth, flowing character.

Plainly those conditions were not the necessary ones to develop the string quartet or the piano recital. The music which resulted from the conditions of those pleasure gardens was the music best suited to those conditions. Need it be said that in order to produce the best music of any kind it is necessary to establish the right conditions beforehand? What has the American composer to contend with? The weight of social interest is entirely in favor of foreign opera. No one can deny that fact. If by sheer merit or by sheerer influence an American composer gets his opera produced he has to run the gauntlet of a public criticism which is based on a cultivated taste for foreign works written in a foreign style. To differ from the foreign standard is to be damned. The oratorio is tolerated in America, but it is not enthusiastically supported by the leaders of society. It can never be said of oratorio performances in America what Horace Walpole said in 1744 concerning the Ranelagh pleasure gardens of London:

Nobody goes anywhere else . . . everybody goes there. My Lord Chesterfield is so fond of it that he has ordered all his letters sent thither. . . . You can't set your foot anywhere without treading on a Prince or Duke of Cumberland.

If oratorio concerts drew society in America to that extent we would soon write great choral works. When Prince Esterhazy assembled an orchestra for his private entertainment and engaged Joseph Haydn to write regularly for it, he can hardly have known that he was establishing the conditions necessary to make the symphony the greatest of instrumental forms. Supposing Haydn had been placed in one of the great cathedrals of England and

driven by necessity to play the organ and compose anthems. He would have been illustrious in the annals of English church music, ranking above Gibbons, Lawes, Blow, Croft, Boyce, Jackson, Attwood, Crotch, Wesley, Goss, and the rest of them, no doubt, but he would never have become the father of the symphony to shape the course of young Mozart and point the starry way to Beethoven. And Chopin—the aristocratic poet of the drawing room—what could he have done had he followed his intention of emigrating to America?—the raw America of ninety years ago. Without the high romance and perfumed atmosphere of the salons of royal Paris and the "light that lies in beauty's eyes" shedding its radiance upon him he never could have so poured out his heart's secrets in music that cannot be imitated by men of coarser fiber, no matter how much genius they may have. He would have eaten out his heart as a teacher and a poor conductor of an amateur glee club, probably, had he settled in New York in 1829.

No doubt this lack of necessary conditions has quite as much to do with the dearth of native works as the lack of genius has. The English composers of the past hundred years have done exactly as we have done, that is, they have been content to found their style on the national styles of foreign musicians. In the new History of Music by Cecil Forsyth and C. V. Stanford we find this significant statement:

In Germany the people have been interpenetrated for centuries with the best works of their professional composers. . . . Consequently when we examine German folk-song we learn little that is new. It is all summed up in their school of composition. . . . But when we turn to a country like England we find that secular music has mostly been the plaything of the rich townsman. The countryman has had to provide his own. Its folk music is therefore the most interesting of all from the historical standpoint.

If this is true of England it is also true of the United States. Our composers are getting farther and farther away from our folk music, such as it is. This may be unavoidable. We cannot pose as infallible judges of right and wrong in musical practice. But we can say that what we are doing is not what the Germans have done. It is not what Liszt did with his Hungarian rhapsodies. It is not what Chopin did with his mazurkas and polonaises. A modern American composition in Wagnerschaikowskydebussystraussrieg style is about as far from Foster's melodies as it is possible to get. But where is the German folksong that could not be fitted naturally into the score of "Die Meistersinger"?

### MILTON'S MUSICAL FRIENDS.

A musician of repute was heard to remark recently that Milton's sonnet to H. Lawes might be "good stuff, but it didn't appeal to him."

That the musician in question had a certain amount of judgment is shown in his willingness to believe that the sonnet had merit. A boy would have condemned the work outright. But when the musician said this particular stanza of Milton did not appeal to him he practically confessed that either he was too broadly educated to be interested in Milton's trivialities, or he was not sufficiently well read to understand the poet's references.

This sonnet, it is true, has little of that lyrical beauty of sound and rhythm in which Poe and Swinburne revelled. One might as well look in a Bach fugue for a rippling cadenza of pure ornament such as Chopin wrote in his berceuse.

We give the sonnet exactly as it appears in the Baskerville edition of John Milton's poems, published at Birmingham, England, in the year 1759:

#### XIII.

To Mr. H. Lawes on his Airs.

Harry, whose tuneful and well measur'd song  
First taught our English music how to span  
Words with just note and accent, not to scan  
With Midas ears, committing short and long;  
Thy worth and skill exempts thee from the throng,  
With praise enough for envy to look wan;  
To after age thou shalt be writ the man,  
That with smooth air couldst humour best our tongue.  
Thou honor'st verse, and verse must lend her wing  
To honor thee, the priest of Phœbus' quire,  
That tun'st their happiest lines in hymn, or story.  
Dante shall give fame leave to set thee higher  
Than his Casella, whom he woo'd to sing  
Met in the milder shades of purgatory.

First let us note that Milton, according to the Baskerville edition, spells honor in the Latin form of the word exactly as it is spelled in America today and as Shakespeare spelled it in his early play, "Love's Labor's Lost," published in 1598. But



though Shakespeare wrote honor, labor, humor, Milton has used the Frenchified humour after, or rather before the modern English manner of spelling it. A modern Oxford edition gives humour and honour. But, needless to say, the main attraction of this sonnet is not in the spelling. To begin with, who was Lawes? He was born in 1595 and eventually became music teacher to the family of the Earl of Bridgewater, whose two sons were amateur actors.

Milton wrote his masque, "Comus," for performance at Ludlow Castle, the seat of the Bridgewater family. It is stated on good authority that Henry Lawes recommended Milton to the earl as a promising young author. Lawes composed the music for the masque. Perhaps Milton felt himself a debtor to Lawes and wrote his sonnet out of gratitude. Yet Herrick, an older man than Milton, also sings the praise of Lawes in the 851st stanza of "Hesperides":

Touch but thy lyre, my Harry, and I hear  
From thee some raptures of the rare Gotiere;  
Then if thy voice commingle with the string,  
I hear in thee rare Lanier to sing;  
Or curious Wilson; tell me, canst thou be  
Less than Apollo, that usurp'st such three?  
Three, unto whom the whole world give applause;  
Yet their three praises praise but one; that's Lawes.

Lawes died in 1662 and was buried in the cloisters of Westminster Abbey. We confess a total ignorance of his music, and we have never met any one who was familiar with the airs that stirred the poetic souls of Milton and of Herrick.

But we are wandering too far from Milton's sonnet. We return. Midas was the wealthy man who preferred the coarse music of Pan to the finer musical skill of Apollo. As a punishment for his bad taste his ears were lengthened. Ovid tells the story in the third fable of the eleventh book of the "Metamorphoses":

But the Delian god does not allow his stupid ears to retain their human shape, but draws them out to a great length, and he fills them with grey hairs, and makes them unsteady at the lower part and gives them the power of moving. Induiturque aures lente gradientis aselli: and he assumes the ears of the slowly moving ass. (H. T. Riley's translation.)

Phoebus is only another name for Apollo. In very ancient poets, such as Homer, he is always called Apollo. In Homer he is described only as a player of the lyre and the god of music. He becomes the leader of the muses, musagetes, and master of the choric dance. To be a member of Phoebus' quire, otherwise Apollo's choir, is to be one of the great nine muses of Greek mythology. Milton certainly was exaggerating when he made Harry Lawes, a priest of Apollo's choir.

Everybody knows who Dante was, but perhaps the name Casella may have escaped the attention of even the few who have read Dante's works.

He was a friend of Dante, and had set some of the poet's verse to music. He died while Dante was still a young man, and Dante describes an interview with Casella during his imaginary journey through purgatory. He asked the musician to sing one of his love tunes if the local laws permitted such performances:

Casella mio, per tornare altra volta  
Là dove son, fo io questo viaggio,  
Diss' io; ma a te com'è tanta ora-tolta?

It may not be out of place to add that Milton's father was a composer whose compositions are to be found in antiquarian libraries. John Milton was an organist of no mean skill and his interest in music was profound. He wrote a Latin sonnet, "Ad Patrem," in which his father's musical merits are set forth. The many references to music throughout Milton's works are invariably correct in terminology.

John Milton, the greatest epic poet of England, and the scholar who wrote verse in Greek or Latin whenever it pleased him so to do, and whose Italian sonnets were warmly praised by the literary critics of Italy, seems to dwell on one of those inaccessible heights where ordinary mortals never climb. Can this be the same John Milton we read of in the diary of Mary Powell? We quote a passage dated 1643, the first year of the married life of the city bred poet and the country girl:

I dusted the Bookes and sett them up in half the space they had occupied; then cleared away three large Basket-fuls of the absolute Rubbish, torn Letters and the like, and sent out for Flowers, (which it seemeth strange enough to me to buy) which gave the Chamber a gayer Aire, and soe my Husband said when he came in, calling me the fayrest of them alle; and then, sitting down with

gayety to the Organ, drew forth from it heavenlie Sounds.

We miss this feminine touch in Milton's stupendous lines, but we find the organ glorified to a magnificence it had never known before:

Ring out, ye crystal spheres!  
Once bless our human ears  
(If ye have power to touch our senses so),  
And let your silver chime  
Move in melodious time;  
And let the base of Heaven's deep organ blow,  
And with your ninefold harmony  
Make up full consort to the angelic symphony.

Mary Powell could not have talked so familiarly about the music of the spheres, as described by Plato and by Cicero in his "Somnium Scipionis," and the nine muses were probably unknown to the simple country lass. But her unaffected lines describing her famous poet husband have a strange charm of their own which Milton himself might envy.

## FINCK DEFENDS

Last week the MUSICAL COURIER referred to a New York Sun article wherein the critic of that paper grilled the critic of the New York Evening Post, Henry T. Finck, because he likes the conducting of Josef Stransky and the playing of the Philharmonic Society, and often says so in his columns of comment and reviews. Mr. Finck is a master wielder of the pen and we knew that he would reply appropriately to the cross fire of his colleague. He did so last Saturday, and these are a few passages from the Finckian broadside:

In more than one sense of the word Stransky is Mahler's successor. I am glad to be able to add that however critics may differ in their daily estimates (see the amusing parallel columns in the MUSICAL COURIER every week), philharmonic audiences are with me in my admiration for Stransky. I do not recall a conductor who got more applause than he does, both before and after a performance, and the intelligence and discrimination of these audiences are attested by the fact, noted by Richard Aldrich, that after the indifferent performance, the other day, of pieces by Mendelssohn and Schumann there was little applause. There are many entertainments at which everything good, bad, or indifferent is equally applauded.

What is more important than applause is the fact that the Philharmonic audiences are steadily growing, notwithstanding the excessive number of concerts. Never in the seventy-five years of Philharmonic history has the sign "All Seats Sold," been called for so often as it is now. The receipts last season exceeded by \$36,000 those of the year before Stransky became the conductor, and the outlook for this season is that that excess will grow to \$50,000.

## THE BYSTANDER

A Saving Sense of Humor—Conversation in William Penn's City—Ubiquitous Alice

So Marie Gabriele Leschetizky, widow of the famous piano teacher, the late Theodor Leschetizky, of Vienna, is coming to this country next year. Many Americans—including the Bystander—will be very glad to see her and to have the opportunity to repay in part the many kindnesses enjoyed in the delightful Vienna home where she dispensed hospitality. One of the pleasantest things about Mme. Leschetizky is the sense of humor which she possesses. As the fourth in the series of Professor Leschetizky's wives (with numbers two and three still alive) her position naturally had some elements of peculiarity. It would have been hard indeed for anyone who took the matter with complete seriousness, but Mme. Leschetizky's innate sense of humor saved the day. She once told me a delightful story about a young man, who, after she had been playing in Amsterdam, came up to introduce himself. He was quite embarrassed and delivered himself of the following remarkable speech:

"Permit me, Mme. Leschetizky, to introduce myself. I am Mr. So and So. It is, indeed, a great pleasure to meet you, for I have had the privilege of knowing Mme. Essipoff-Leschetizky (this was number two), and Mme. So and So-Leschetizky" (number three, I've forgotten her name). Whereupon Marie Gabriele Rosborska-Leschetizky assured him with perfect grace that she was very happy to be added to his collection of Leschetizky acquaintances.

Annette Essipoff (number two) enjoyed the longest period of marriage with him, something over twelve years. She was the mother of his only children and often during his later periods of marital life Leschetizky thought of and referred to her. I remember one very funny incident. Their great drawing room studio in Vienna retained to the day of his death the furnishings which had been installed during the Essipoff régime. To judge by their appearance they belonged to about the time of 1880 and it must be confessed were decidedly incongruous and inartistic in 1912, the year when I visited the house most frequently. One Sunday afternoon when quite a company of us was assembled, Mme. Rosborska-Leschetizky (number four), looking around the room, said, "Oh, how I wish I could pitch every single thing in this room out of the window and re-

A funny incident, by way of conclusion. After Stransky had conducted Schubert's last symphony, not long ago, in splendid fashion, I thought, one of the critics berated him because the music came "straight and steadily from the reel," like tape from a Wall street ticker; but another critic missed this very thing in his reading, declaring that "perhaps, after all, it takes a metronome, not a man, to conduct this symphony." To profit by the advice of both these specialists would be like trying to walk north and south at the same time.

There is nothing to be added to Mr. Finck's pertinent remarks. Were the Philharmonic conductor, players and projectors to be asked whether they are giving concerts to please the local critics or the patrons of the concerts, the answer would be obvious. Q. E. D.

## I SEE THAT—

Mary Garden arrived last Saturday.  
New York Bohemians give Mozart's "Impresario."  
Eugen d'Albert gave a recital in Munich.  
Dr. William Wallace Gilchrist is dead.  
Jean Gerardy has been discovered and is at the Belgian front.  
Minneapolis will hear Strauss' "Alpine" December 29.  
Tilly Koenen is making her third visit to America.  
Mr. and Mrs. Louis Lombard were guests at a White House dinner.  
Anna Fitziu opens Havana opera season in "Isabeau."  
Reinold Werrenrath covered 13,000 miles in two months.  
Rudolph Ganz and Albert Spalding are appearing in joint recitals.  
"Francesca da Rimini" has American premiere.  
Altoona gives violin laurel to Spalding.  
Milwaukee is waking up musically.  
Princess Tsianina makes her own gowns.  
James E. Devoe, of Detroit, was in New York last week.  
Max Bruch celebrates his seventy-ninth birthday January 6.  
William B. Chase has joined the musical staff of the New York Times.  
New York Philharmonic has three weeks' preparatory period.  
Kreisler plays piano accompaniments for Warlich.  
Chicago sees revival of "Falstaff."  
Mrs. Beach is the first woman to play her own concerto with Chicago Symphony.  
Geraldine Farrar returns to the Metropolitan New Year's Day.  
Columbia Chorus gives seldom-sung "Messiah" choruses.  
Emil Mollenhauer directs new orchestra in Boston.  
New York has Spanish opera.  
"L'Elisir d'Amore" is to be revived next Saturday at the Metropolitan.  
Chicago hears Pierné's "Children's Crusade" for the first time.  
Colds stop the Philadelphia opera season.  
Artur Bodanzky conducted the Saturday matinee after a week's illness.  
Sacha Votitchenko possesses only tympanon in New York.  
Friends of Music are again to produce novelties.  
This is the 52nd issue of the MUSICAL COURIER for 1916.  
H. R. F.

furnish it to look well. Just look at those portieres!" She was quite right, by the way. They may have been the height of fashion thirty years ago, but they were impossible at the present day.

The veteran master, though she had spoken in English, of which he knew very little, caught the drift of her remarks and became excited at once. "What," said he, "remove those portieres? Never! The Essipoff picked those out and I tell you she had as good taste as anybody in the world."

Waiting for Leopold Stokowski to start his performance of Mahler's "Lied von der Erde" the other night the conversation of the lady behind me was, so to say, forced on my ear. She had some quite decided views about music.

"No," said she, "I don't like 'Trovatore.' I suppose because it is so hackneyed. But that new tenor—I think he is just as good as Caruso."

Unfortunately I missed a bit of the conversation and was not able to find out who this phenomenal man is. Perhaps some Bystander reader may know. Just about this time Mr. Stokowski and the soloists came out on the platform, and as they did so my neighbor rid herself of her final dictum.

"Well," she said, "I do hope this is not like the other Mahler work," evidently referring to last year's performance of the eighth symphony. "That was most tedious. I prefer Wagner." She must be another one of those people about whom Mr. Liebling recently wrote, who don't know much about music, but do know what they like. And as for Mahler being tedious, I imagine there are quite a lot of us who are inclined to agree with her.

Many varieties of Salvation Army bands have I seen in one corner of the world or another. The largest was on a Sunday night in London, and the smallest was on Fifth avenue a day or two before Christmas. It consisted of two members and the instrumentation was made up of a tenor horn and a tambourine. Luckily the discreet leader of the band refrained most of the time from playing on his tambourine, using it instead to collect pennies. Incidentally this new combination of instruments is respectfully submitted to the attention—and the attentions—of Messrs. Ivor Stravinski and Percy Grainger.

Ever since reading the following statement in a booklet I was looking through the other day, I have puzzled my brain to know to know how Alice did it: "It was while starring in 'The Fortune Teller' in London that Miss Nielsen suddenly entered the grand opera field with her ever famous debut in 'Faust' in the Bellini Theater, Naples."

BYRON HAGEL.

# JACOBINOFF

## SCORES HEAVILY

in  
His Philadelphia  
Recital  
December 21, 1916

Young American  
Violinist  
Makes Deep  
Impression



### What the Critics Said of His Performance:

Sascha Jacobinoff, the young American violinist, was heard in recital at Witherspoon Hall, Philadelphia, before an audience that almost tested the capacity of the auditorium. This was Mr. Jacobinoff's first local appearance in recital since his debut with the Philharmonic Society of New York, earlier in the season. The success he made was nothing short of the furor he created at his appearance with the Philharmonic Society, and the critics were unanimous in their praise by acclaiming him in their most commendatory way.

**PUBLIC LEDGER:** Sascha Jacobinoff, the young Philadelphia violinist, gave great pleasure to an audience that nearly filled Witherspoon Hall last evening. The musical menu was largely compounded of exhibitive and florid numbers that ask the violin to put itself through dizzying gyrations and tours de force. Mr. Jacobinoff proved his technical attainment equal to the conquest of any notation that composers of the past and present have set before the virtuosi of his chosen instrument. Corelli's "Variations Serieuses," Reger's "Wienelied" and the Schubert "Ave Maria" in Wilhelm's arrangement (an encore) were welcome as the disclosure of the player's art in the production of tone, rather than in the display of digital celerity and legerity. Jacobinoff is brimful of vital electricity and is extraordinarily gifted. He is young; but youth is an asset and shows devoted attention to his calling. It is a great satisfaction to find him so thoroughly worthy of the chances that were put in his way. He is destined to go much further, to enrich his interpretative method by the education that lies outside the walls of the studio, and to carry to humanity the spiritual message for which the world is insatiably hungry.

**THE PHILADELPHIA PRESS:** Sascha Jacobinoff gave his first public violin recital in Philadelphia at Witherspoon Hall last evening. In spite of the nearness of the holiday season, there was a large audience present, and one that reflected in every way the delight that was experienced by the young Philadelphia violinist's playing. He was not only called out frequently, after each of the four sections of his program, but following his playing of the d'Ambrósio Concerto in B minor, and again after the Vieuxtemps "Rondino," he was given more than stereotyped recalls, but the enthusiasm went to the extent of an ovation in each instance. Jacobinoff possesses everything that tends to the future great violin virtuoso. He is still a mere boy, but where he is small in stature, there is nothing too delicate in his playing, for he has a strength of bow arm that brings out a firm and full tone, and yet it is in the fine delicacy of his touch in which he reaches the innermost sensibilities of his audience. That he has a deep artistic idea of interpretation was shown in his very first number, Corelli's "Variations Serieuses," and strikingly so in the two muted numbers he gave as encores, one of which was an especially appealing composition, Frank Greig's "Reve d'Ete." The very fine cadenza in the "Variations" was played with a master hand. The Concerto showed the fine quality Jacobinoff possesses as a technician, while in his second and third sections, he played a variety of numbers, and gave an individuality to each one of them.

**NORTH AMERICAN:** In his first recital in this city since his return from Europe, Sascha Jacobinoff, the young violinist, convinced an unusually large Witherspoon Hall audience last night that he is the possessor of talents of the most unusual order. His playing was centered about the d'Ambrósio Concerto and he was compelled to enlarge it by the addition of several selections. Besides a full, round and beautiful tone, Jacobinoff obviously has the keen sense of rhythmic meanings, which enables him to bring out everything in a melody. His phrasing is effective and his sympathies are broad.

**PHILADELPHIA RECORD:** He has so many commendable points that it is perfectly safe to predict for him a future of distinguished virtuosity.

**EVENING LEDGER:** Sascha Jacobinoff's electric precocity as a violinist has been recorded in this paper twice recently. He bowed professionally to an audience that nearly filled Witherspoon Hall last evening. Beginning with the seventeenth century "Variations Serieuses" of Corelli, he played with leaping spirit and vivid abandon. The program contained Schumann's "Garten Melodie" and "Am Springbrunnen," the latter with an extraordinary display of difficult bowing. His grip on the public was vise-like.

**TELEGRAPH:** The result of Jacobinoff's recital at Witherspoon Hall last evening was a distinct personal triumph for him. It left one with the impression that there is practically no limit to what he may achieve with maturity, and that even the capabilities of his present youth are equal to almost any demands. The merited success with which he met was tribute enough to satisfy any artist.

**THE INQUIRER:** The numbers presented by the violinist were technically difficult, and the manner in which Jacobinoff surmounted the obstacles led his audience to demand encores.

**EVENING BULLETIN:** Jacobinoff gave further and even more convincing evidence of the extraordinary ability with which he has been credited, at his recital at Witherspoon Hall last evening. He holds his bow with a firm right arm and wields it with a certainty and flexibility that produces a true and beautiful tone, behind which is the intelligence of a gifted mind and the enthusiasm that tells of true inspiration.

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## ACROSS THE COUNTRY

**Dallas, Tex.**—During the early part of December, John McCormack, Josef Hofmann and the Diaghileff Ballet Russe attracted music lovers in large numbers, especially the McCormack concert, which is reviewed in another column of this issue.—Many of the singers of this city, under the direction of David L. Ormesher, sang at the municipal Christmas tree celebration. The members of the men and women clubs of the Southern Methodist University sang carols about the city Christmas Eve, these being under the direction of Harold Hart Todd.

**El Paso, Tex.**—Johanna Gadske, assisted by Francis Moore, at the piano, gave a most delightful concert, December 11, under the auspices of the Woman's Club, Mrs. S. H. Sutherland, president. Numerous encores were necessary in order to satisfy her audience. Credit for the financial success of the concert is due to the committee, which was composed of Mrs. R. B. Stevens, Mrs. C. H. Campbell and Margaret Hitchcock. Members of the high school cadet corps served as ushers at the concert.

**Gibbsland, La.**—John McCormack was the first offering in the Shreveport Music Festival Association's series of concerts for the season, 1916-17, and the event attracted an audience which filled the Coliseum to its capacity. From his first numbers, two Handel songs, which Mr. McCormack presented with flawless diction and a reverent regard for their classic purity of style, throughout the entire program, the exquisite purity of his tone and the general excellence of his technique manifestly delighted his audience. He was assisted by Donald McBeath and Edwin Schneider. Among the other attractions in this course are Frederick Gunster, Christine Miller, Leonora Allen, Lillia Snelling, Arthur Hackett, Charles Gallagher and the St. Louis Symphony Orchestra, Max Zach, conductor.

**Kalamazoo, Mich.**—On Sunday evening, December 10, the Kalamazoo Choral Union (a mixed chorus of 300 voices) presented Handel's "Messiah" under the direction of Harper C. Maybee. The assisting artists were Bertha Shean Davis, Leoti Combs and Mrs. Harper C. Maybee, sopranos; Della Sprague, Mrs. G. B. Rogers and Letta Tubs, contraltos; Stanley Perry and Leland Olmsted, tenors; Austin Thornley, baritone, and an orchestra of about thirty pieces. H. Glenn Henderson was at the piano.

**Nashville, Tenn.**—Rudolph Reuter, of Chicago, played a brilliant program in a masterly manner at the Ward-Belmont Conservatory of Music, December 13.

**New Bedford, Mass.**—Gade's "Crusaders" was given here on December 10 by the Cercle Gounod, an organization of 150 voices, which has its own orchestra of fifty members, Rodolphe Godreau, conductor. The soloists were Edith Drescott Woodcock, contralto; Reed Miller, tenor, and Oscar Seagle, baritone, the latter meeting with unusual success in "Chanson de la puce," from "Damnation of Faust," Henri Doering playing the accompaniment. Reed Miller gave a most effective rendition of Branscombe's "Hail ye Tyme of Holidays." Julia B. Kroeber was the accompanist.—On December 12 the High School Orchestra rendered a program under the leadership of Clarence Arcey, assisted by Elizabeth K. Howland, pianist, and Gertrude Holt, soprano, and on December 16 the Grammar School Orchestra gave a concert in the high school building.

**Sacramento, Cal.**—The Saturday Club, now in its twenty-fourth season, gave its 404th recital on December 9 at Elks' Hall, the program being furnished by Mary Kendall, Dr. S. E. Simmons, Mrs. Clyde Brand, William Veach, Mrs. Leo Steppan, Mizpah Jackson, Bess Smith-Ziegler, Louise Gavigan, Mrs. J. W. James, Ruth Pepper and Nellie A. Ryan.

**Schenectady, N. Y.**—Inez Damon has established a community chorus the special aim of which is to bring the older element among the singers of the city out for an enjoyable evening.—The Festival Chorus, under Alfred Hallam, with Grace May Hoffman, soloist, and the Russian Symphony Orchestra, gave a fine program at the first concert of the season, December 5.—Olive Kline sings here with the Thursday Musical Club on December 11. (This was inadvertently inserted in the MUSICAL COURIER of December 7 under the caption of "Albany").

**Springfield, Ohio.**—Under the direction of the Women's Clubs of this city the Philadelphia Orchestra, Leopold Stokowski, conductor, were heard at New Memorial Hall, Wednesday evening, November 22. The symphony was Tchaikovsky's fifth, and the other orchestral numbers were "L'Arlesienne" (Bizet), and the "Finlandia" of Sibelius. Mr. Stokowski conducted these numbers from memory. Thaddeus Rich, concertmaster of the orchestra, was the soloist, playing the Vieuxtemps concerto in D minor in a masterly fashion.—On Tuesday evening, November 21, Louis Victor Saar, of the Cincinnati College of Music, gave a talk on Tchaikovsky's fifth symphony which was played by the Philadelphia Orchestra the following evening. He preceded his remarks with a biographical sketch of the life of the great Russian composer. Several times Professor Saar gave illustrations at the piano and at the conclusion played the entire second movement.—Robert Brain, Jr., pianist, was the soloist at a concert given recently at the Princess Theatre for the benefit of Refugee Children of Petrograd.—Springfield's whistling artist, Sybil Fagan, has just completed making a number of records of Southern melodies, arranged by Clarence Lafferty, leader of the Cadet Band. Miss Fagan is at present in New York.—Members of Christ

Church Choir gave a program of sacred music, assisted by James S. Webb, tenor. Ebbie Moyer is the director of the choir, and Catherine Harford, the organist. Those participating were Clara Miller, Hazel Wallingford and Marion Osborn.—Prof. LeRoy Lambert presented some of his advanced pupils in a recital recently at his studio in Springfield, Ohio. Among those who took part were Sibyl Fagan, Mildred Greisman, Margaret Williams, of Yellow Springs, and Emma Broad Beck.—Alice Turner Parnell, dramatic soprano and head of the voice department of the Wittenberg Conservatory of Music and the Springfield School of Music, gave concerts at Richwood, Sycamore, Prospect, Columbus and Marion, Ohio.—Marjorie Coles has been engaged to take charge of the piano department of the Ohio Masonic Home, succeeding Belle Albin, who has moved to Detroit. Miss Coles has frequently been heard in concert recitals.—Charles Arthur Ridgeway, director of the Dayton Conservatory of Music, recently composed a cantata, the first performance being given in Dayton, Sunday evening, November 26, Mr. Ridgeway presiding at the organ. The composition is dedicated to Finley Williamson, the director of the choir.—The Springfield Choral Society is preparing for the spring festival which is to be held at Memorial Hall, March 12, 13 and 14. Emma Roberts, contralto; Edgar Schofield, baritone, and the Russian Symphony Orchestra, will assist the chorus of 250 voices.—The Women's Club recently presented the Flonzaley Quartet in an interesting program from the works of Mozart, Emanuel Moor and Smetana. Of particular interest was Moor's suite for two violins, without piano accompaniment, which was played by Adolph Betti and Alfred Pochon. The other two members of the quartet are Ugo Ara and Iwan d'Archembeau.—The Springfield Federation of Women's Clubs presented Fritz Kreisler in concert last month.

**Troy, N. Y.**—A new concert company has been organized, known as the Imperial Concert Company. The members are Olive S. Fitzjohn, soprano; Mary E. Ross, pianist; Edmund D. Northup, baritone; Willard D. Lawrence, cellist; Clarence Phillip, violinist and manager. The first concert was held in Lark Hall, Cohoes, N. Y.

**Westwood, N. J.**—The Westwood Musical Club held its first concert of the season on Friday, December 15, at Odd Fellows Hall, assisted by Edith Baxter Harper, of Brooklyn, and the Schubert String Quintet. The club is now in its eighth year, is directed by Edward G. Marquard, and has a vocal membership of fifty and a subscription list of about 300.

## OBITUARY

### Dr. William Wallace Gilchrist

Dr. William Wallace Gilchrist, one of the foremost musicians in America, choral conductor, composer, organist, died in Easton, Pa., Wednesday morning, December 20, from heart trouble, following a general nervous breakdown of about three years.

Dr. Gilchrist was seventy years old and for the past fifty years had been a leader not only in the musical development of Philadelphia, but throughout the country at large. Through his efforts the Philadelphia Symphony Orchestra was formed, the beginning of the Philadelphia Orchestra. He was the founder of the Mendelssohn Glee Club of Philadelphia and its president for forty years; he conducted choral societies at Wilmington, Germantown, Harrisburg and in other cities he founded the Manuscript Society, and banded together musicians into the Musical Art Club.

As a composer he was widely known, several of his choruses having won prizes, notable among these being a \$1,000 prize offered by the Cincinnati Festival Association, for a setting of the Forty-sixth Psalm for chorus, solo and orchestra.

A movement has been started by members of the Musical Art Club, embracing Philadelphia's most prominent musicians, for the erection of a medallion in the Academy of Music in memory of Dr. Gilchrist.

Dr. Gilchrist's widow; three sons, Edmund B. Gilchrist, an architect; Charles A. Gilchrist, a scientist, and William Wallace Gilchrist, a portrait painter, and a daughter survive.

### Clara Ward

Clara Ward, the beautiful American heiress, whose second husband was Janczy Rigo, the Hungarian gypsy violinist, died in Padua, Italy, recently. The career of Clara Ward was sensational from its beginning. Soon after leaving a French convent, she married Prince Joseph de Chimay-Caraman, but left him to elope with the gypsy violinist. Two other husbands followed, the last named Cassalato, with whom she was living at the time of her death. She was forty-three years of age.

### James R. McCann

James R. McCann, a well known figure in Hobart, Tasmania, musical circles, died recently. As a pianist, organist, and choir conductor, Mr. McCann attained a high reputation.



## AMONG THE ORGANISTS

**The Brahms "Requiem" at St. Thomas'—Paul Ambrose Resigns—Clifford Demarest Noon Recitals—Public School Recitals—Schwarz at Trinity Church—Clarence Dickinson**

Paul Ambrose, who for the past twenty-seven years has been organist and choirmaster of St. James' Methodist Church, has resigned that position to accept a similar one at the Old First Presbyterian Church of Trenton, N. J. This is one of the oldest of New Jersey's many historic churches, having been organized in 1712. Mr. Ambrose resides in Trenton, where he is director of the Conservatory of Music of the New Jersey State Normal School, and has made a name for himself there and at the church he is leaving. His resignation will be a distinct loss to the city.

## St. Thomas' Church

Brahms' "Requiem" was given on Thursday evening, December 21, in St. Thomas' Church of which T. Tertius Noble is director. The New York Symphony Orchestra assisted and the soloists were Caroline Hudson-Alexander, soprano, and Arthur Middleton, bass.

## Chapel of the Intercession

Hereafter there will be extra music at the eight o'clock evening choral service at the Chapel of the Intercession, Trinity Parish. Up to this time the service has been almost exactly like that held in the English cathedrals. The organist has now arranged to have a special solo after the third collect. On Sunday, December 17, Duncan Robertson, baritone, was the soloist, and sang "Through the Wilderness" from the "Stabat Mater" of Rossini. The choir gave the fine old hymn "Hosanna to the Living Lord," in procession to Van Dyke's setting.

## Calvary Episcopal Church

On Sunday evening, December 17, Spohr's "Last Judgment" was given in fine fashion at Calvary Episcopal Church, with the following soloists: Jack Valentine, soprano; Gerald Wood, alto; John Bland, tenor; Stuart Edwards, bass, and an orchestra of drums and trumpets. The service was preceded by a brief recital by violin and organ.

## Florence Hinkle Sings "Messiah" Selections

Selections from "The Messiah" were given at the West End Collegiate Church in the afternoon of Sunday, December 17. Florence Hinkle Witherspoon, with her lovely soprano voice, gained fresh honors. She sang "Rejoice Greatly" in a full rich voice in such a joyous manner and with so much spirit that every one felt better for having had the pleasure of hearing her again. The other soloists were: Adah Campbell Hussey, contralto; Paul Althouse, tenor, and Arthur Middleton, bass. They all rendered their selections in a creditable manner.

## Organ Recital and Christmas Hymns

Clifford Demarest gave his third recital on Wednesday, December 13, at the Church of the Messiah at noon. These recitals are highly enjoyable, as Mr. Demarest is an efficient organist and composer, and his choir is very well trained. The recital consisted of organ selections and Christmas hymns sung by the choir.

On Wednesday, December 20, he will give a program of church music.

## Roeder Christmas Music

Carl M. Roeder presented a program of unusual variety on December 24 at Alexander Avenue Baptist Church, the Bronx, of which he is organist and director.

## Schwarz at Trinity Church

Moritz E. Schwarz, assistant organist at Trinity Church, is an invaluable collaborator in the music given in this historical edifice. His noonday recitals are heard by hundreds of tired business men and others who frequent the Wall street district.

## Harry Patterson Hopkins

Harry Patterson Hopkins, the Baltimore organist, who plays in a prominent moving picture house on Broadway, has had several of his choral works accepted by various New York publishers. Last summer he acted as substitute organist at the Church of the Messiah, Thirty-fourth street and Park avenue.

## Sidney A. Baldwin

Mr. Baldwin is organist and musical director at St. James Church, Newark, where his musical programs are characterized by tasteful selection and excellent performance. He is well known as assistant director of the Newark festival chorus.

## Clarence Dickinson's Activities

Mr. Dickinson, well known as the organist and director of music at the Brick Presbyterian Church and the Temple Beth-El, and occupying the chair of church music at Union

Theological Seminary, is planning to resume his noteworthy recitals in the seminary.

## Public School Organ Recitals

Every Sunday there are numerous free organ recitals given at the New York and Brooklyn grammar and high schools.

On Sunday, December 17, Edward Shippen Barnes gave an interesting program at the Washington Irving High School, New York, assisted by William H. Bonner, tenor. Wenzel Raboch played at Morris High School in the Bronx on the same date and was ably assisted by Katherine F. Raboch. W. A. Goldsworthy was organist at the Boys' High School on that day.

Melchiorre Mauro-Cottone, assistant organist at the Hotel Astor, New York City, and organist of a prominent Spanish Catholic church here, was solo organist at the Eastern District High School, Brooklyn, on Sunday afternoon, December 17. Gertrude de la Mater and Marias Elias, sopranos, and Helen Hubey, mezzo-soprano, were the assisting artists.

## PITTSBURGH

**Christine Miller Enjoyed at Home—Von Kunits With Mendelssohn Choir—Art Society Concert**

Fortunate indeed were those who received an invitation to hear Christine Miller in a recital of "Old Favorite Songs," in Carnegie Music Hall, on the evening of December 12.

Miss Miller sang in unison, and in "counter melody" with one of the prominent talking machines, and was assisted by a Mr. Volk, violinist of New York, and her voice at this time seemed more wonderful than ever. It was not only her voice and the way she used it, but the feeling with which she sang her songs that held the audience spellbound.

## Luigi von Kunits With Mendelssohn Choir

Friday evening, December 15, the Mendelssohn Choir, gave its first concert of the season assisted by Luigi von Kunits, violinist.

The program comprised Elgar's, "It Comes from the Misty Ages" and "The Dance," concerto in D minor op. 31. Vieuxtemps; "Sorrow," Palmgren; "Lord We Pray in Mercy Lead Us," Sibelius; "Melancolie" and "Three Russian Impressions," Leo Ornstein, and closed with A. Goring-Thomas', "The Swan and the Skylark."

The work of the choir was very good in the matter of tonal effects, blending of voices and interpretation, and there is no cause for criticism along this line, but it appeared from comments heard that the program was "too heavy," that more lighter numbers are desired by the average concertgoer, but this, however, cannot be looked upon as derogatory.

The soloists for the various parts were taken from the organization, Rebecca Cameron, soprano, in the Sibelius number, and Margaret Thompson, soprano; Jane Packham Alexander, contralto; T. Earl Yearsley, tenor, and George C. Wahl, baritone, sang the solo parts in "The Swan and the Skylark." The soloists all have good voices and on this occasion gave an excellent demonstration of the ability of local talent, and there is a general feeling that if other organizations would follow this example, local talent would be more appreciated.

Mr. Von Kunits received a hearty welcome when he came upon the platform, and it seemed like old times to see him there again. He played in his usual good style and musicianship and the appreciation of his work was demonstrated by the applause.

## Kneisel Quartet With Art Society

The Art Society presented the Kneisel quartet in a concert of chamber music, December 8. The program was made up of the quartet in F major, op. 22, Tchaikowsky; Beethoven's quartet in D major, op. 18, No. 3; Molique's andante from concerto in D major; Jeral's "Polonaise Fantastique," and Max Reger's quartet in E flat major, op. 109.

## Gluck-Zimbalist at Heyn Recital

Monday evening, December 11, Alma Gluck and Efreim Zimbalist, appeared at the fourth Heyn recital, in a lengthy program.

On this occasion Anton Hoff was at the piano for Mme. Gluck and Samuel Chotzinoff for Mr. Zimbalist.

## Philadelphia Orchestra Concert

Monday evening, December 18, the Philadelphia Orchestra gave its second concert of the season, but as tickets for the entire press were not sent out by the management the concert was not covered. H. E. W.

## Frank Pollock in Washington

On December 15, Frank Pollock, tenor, sang a program of French and English songs before one of the smartest gatherings of the season in Washington. "Mr.

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## Evelyn STARR

Violin Recital

Tickets 50c to \$2

Mason & Hamlin Piano

AEOLIAN HALL, New York City

## OLIVER DENTON Pianist

Monday Afternoon, January 15th, 1917, at 3 o'clock

## PROGRAMME

Toccata e Fuga D minor - - - - - Bach-Busoni  
Intermezzo, Op. 118, No. 1 } - - - - - Brahms  
Intermezzo, Op. 118, No. 2 }  
Rhapsodie, Op. 119, No. 4 }  
Etudes symphoniques, Op. 13 - - - - - Schumann  
Sonata B flat minor - - - - - Chopin  
Grave—doppio movimento. Scherzo.  
Marche funebre. Presto.

Nocturne F sharp major } - - - - - Chopin  
Polonaise A flat major }

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Pollock's numbers were given with the charm and art which characterize his work," says a reliable report of the occasion.

## Louise Wagner's Singing Is Well Liked

Louise Wagner, the young Cincinnati soprano, who has been heard in New York with much success on several occasions, was the soloist with the Arion Society of Brooklyn on Sunday evening, December 17. Miss Wagner was so well received that she was immediately engaged to sing at the big Arion meeting to be held in New York in the near future. At the conclusion of Miss Wagner's last group the applause that followed called for five encores. Conductor Carl Hahn was so much pleased with the work of this charming and winsome young artist that he afterward wrote her a letter thanking her on the part of the society and of the audience. It is of interest to learn that Miss Wagner has been engaged to sing for the second time for the Catholic Oratorio Society at its presentation of Mendelssohn's "St. Paul." This will take place in Carnegie Hall, New York, on the evening of February 26. The baritone will be Robert Maitland.

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## ROUTE 1916

Dec. 17, Des Moines	Dec. 24, Minneapolis	Dec. 31, St. Paul
Jan. 7, Duluth	Feb. 25, San Francisco	Apr. 1, Los Angeles
Jan. 15, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 15, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 4, Seattle	Fresno	Apr. 29, Omaha
Feb. 11, Portland	Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago

# JUBILEE YEAR OF THE NEW YORK PHILHARMONIC

A Retrospective Glance at the Seventy-five Years of Its Existence

By CLARENCE LUCAS

What would the founders of some of the older Philharmonic societies say if they could see the programs of today? Those "lovers of harmony," as they called themselves, might find the modern musical fare too highly peppered with discords and spiced with noise to suit their tastes. The word Philharmonic seems old enough, for is it not a compound of two Greek words? But in reality the word is comparatively new. Shakespeare never heard of it, and it is not to be found in Milton. Nor does Dr. Johnson give it in his dictionary, first published in 1755. More than a hundred years later, in 1858, Johnson's English Dictionary, as improved by H. J. Todd, and re-edited by John Walker, was published at Philadelphia without the now familiar word "Philharmonic." Evidently lexicographers were loath to admit the new fangled compound into the fellowship of long established words. Some one must have originated the word, however, for it certainly exists today and is evidently here to stay. The new musical society started by Charles Neate, the only English pupil of Beethoven, with the help of Henry Dance, P. A. Corri, F. Cramer, and J. B. Cramer, was called the Philharmonic Society. That was at London in the year 1813. In the year 1842, U. C. Hill, A. P. Heinrich, C. E. Horn, W. V. Wallace, Alfred Boucher, Dr. Hodges, W. Scharfenberg, H. C. Timm, George Loder, and D. G. Etienne met together to form the Philharmonic Society of New York. The word philharmonic was in current use, therefore, long before it found its way to the dictionary. No doubt the old lovers of music of two hundred years ago would scoff at the word and say that those who call themselves lovers of harmony hear nothing but discords in modern music. What would they say could they have returned to their strangely metamorphosed New York City to hear Strauss' "Macbeth" symphonic poem at a Philharmonic concert last November and learn that "Macbeth" was entirely out of date in the harmonic experiments of Strauss? What would the 1842 group of Americans, Bohemians, Englishmen, Germans, Frenchmen, who founded the society, say of a 1917 program?

The first program of the New York Philharmonic Society was as follows:

Symphony No. 8, C minor.....	Beethoven
Scena from "Oberon".....	(Conducted by Urell Corelli Hill.)
Mme. Otto. (Conducted by H. C. Timm.).....	Weber
Quintet in D minor.....	Hummel
Pianoforte, violin, viola, violoncello, double bass.	
Overture, "Oberon".....	Weber
Duet from "Armida".....	Rossini
Mme. Otto and C. E. Horn. (Conducted by H. C. Timm.).....	
Scena from "Fidelio".....	Beethoven
C. E. Horn. (Conducted by H. C. Timm.).....	
Aria di Bravura from "Il Seraglio".....	Mozart
Mme. Otto. (Conducted by H. C. Timm.).....	
Overture in D (new). (Conducted by H. C. Timm.).....	Kalliwooda

How old fashioned that program already seems! No



JOSEF STRANSKY,  
Conductor.

broad and powerful last movement of Beethoven's fifth symphony. Still, there may have been many worthies present who shook their heads dubiously over Beethoven's wild extravagances and welcomed with nodding approval a return to the sane and balanced melody of Hummel. Was not the young Beethoven enraged when the influential Hummel laughed at certain passages in the new Mass in C? The hum of Hummel's honey bee harmonies is heard no more in concerts where Beethoven is now a deified old master.

The Philharmonic audience of 1842 could stand an excessive amount of operatic arias. Look at them!—four in succession: Weber, Rossini, Beethoven, Mozart. And the German, H. C. Timm, as a reward for conducting all the vocal accompaniments, was allowed to play the audience out with a Kalliwooda novelty. He also probably wanted to get even with the French Etienne, who conducted Weber's overture, and the American Hill, who directed the symphony. And what has become of the new overture conducted by Timm? The name of its composer sounds

obsolete today. The "Oberon" overture, having been composed by a German in London, had to be conducted by a Frenchman in New York. That kept the international balance perfectly adjusted and prevented diplomatic jealousies. Presumably C. E. Horn did not like to play second fiddle, so to speak, to Mme. Otto, who appears to have dominated the vocal section. Ten to one, he refused to help the lady out in the Rossini duet unless he was allowed to sing a solo. That may account for the scena from "Fidelio." Such things have happened in the song world before and since 1842.

But whatever may have been the merits or demerits of the program, the fact remains that the young society then founded has prospered beyond all dreams of the founders. The Philharmonic Society of New York has grown with the great city itself, which cannot be said of the Philharmonic Society of London. It will be interesting to compare statistics a little later. In the meantime the early history of the New York organization is to be reviewed. For sixteen years the society could give only four concerts a season, so great was the expense and so small was the support of the public. But the seed sown even on the rocky soil began to bear fruit. In the seventeenth year five concerts were given and the results were encouraging enough to warrant five concerts a year for the next ten years. In the fifty-sixth season eight concerts became the established rule. In the early days the practice was begun of admitting musicians and music students to the rehearsals.

The public rehearsals grew out of this practice, and from these public rehearsals it was but a small step to the afternoon concerts which were established in 1906. These afternoon concerts are exactly like the evening performances, but they suit the convenience of many concertgoers. The actual number of concerts in 1906 was therefore sixteen.

It is time to speak of the conductors, who have been the most important factors in the progress of the musical development of the Philharmonic Society. During the first season the three concerts were directed by no less than five conductors. U. C. Hill, who was the originator of the society, was a native American. H. C. Timm and W. Alpers were German, Alfred Boucher was French, and George Loder was English. In the second year D. G. Etienne, a French pianist and horn player, was added to the list of conductors. In the seventh season Theodore Eisfeld, who had learned his art in Paris and elsewhere in Europe, raised the standard of orchestral performance in New York. With him was associated Max Maretzek, who subsequently devoted his attention to opera. In 1854 H. C. Timm and Carl Bergmann began their control of the programs and the orchestra, which lasted for ten years, when Bergmann was sole conductor from 1865 to 1876. From 1876 onward the conductors were musicians whose



Philharmonic audience today could endure a chamber composition after an orchestral work, and it must surprise one to find a tame quintet like Hummel's following the

something like the blue dye the ancient Britons used in their career of frightfulness against the invading Romans. At any rate Kalliwooda and Woad are about equally

names are familiar to most of the present generation of concertgoers. Adolph Neuendorff has been forgotten, but Dr. Leopold Damrosch and Theodore Thomas are historic



names in the development of music in America. From 1879 to 1891 Theodore Thomas was sole conductor. He was followed by the brilliant musician of international renown, Anton Seidl, who died in 1898. The musical public lost interest in the Philharmonic Society for some years following the Thomas-Seidl period. It will be remembered that Theodore Thomas induced Richard Wagner to compose his "Centennial March" in 1876, and during Seidl's period Antonin Dvorák wrote his famous "New World" symphony for the New York Philharmonic concerts. The regular and guest conductors since 1898 have been Emil Paur, Walter Damrosch, Edouard Colonne, Gustave F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Richard Strauss, Wassili Safonoff, Karl Panzner, Willem Mengelberg, Max Fiedler, Dr. Ernst Kunwald, Fritz Steinbach, Gustave Mahler, and the present conductor, Josef Stransky.

From time to time the New York Philharmonic Society has invited a number of eminent musical artists to become honorary members. The first one was the violinist Henri Vieuxtemps, who was elected as long ago as 1843. Shortly before his death, Mendelssohn accepted. Spohr, Sontag, Alboni, Jenny Lind, Wallace, Thalberg, Liszt, Raff, Wagner, Rubinstein, and Dvorák are also on the list. It was from New York that William Vincent Wallace wrote to the directors of the London Philharmonic Society in his attempt to capture the post of conductor in 1855. But Richard Wagner was chosen and Wallace contented himself with the composing of "Lurline" to succeed his popular "Maritana." The melodious Irishman is reported to have taken his defeat at the hands of Conductor Wagner very philosophically and to have remarked that those "futurist composers could not write a melody between them."

What would Wallace say to the programs of today? Could he, or any one else, have conceived of the present popularity of the New York Philharmonic concerts in spite of the "futuristic" programs? Last season, for example, the society which began so modestly in 1842 with three concerts gave eighty-seven performances in and around New York City and fifty-six on the transcontinental tour. This unparalleled record shows first of all a cultured musical public.

The utmost skill and energy on the part of Leifels, who has been the business manager of the Philharmonic Society since 1902, could not arrange for such a formidable array of concerts without a public to draw on. And all the 143 concerts were conducted by Josef Stransky. The five conductors of the first season were evidently not overworked. Compared with the New York orchestra's feat the doings of the Berlin Philharmonic and the London Philharmonic orchestras do not seem remarkable. The number of regular subscription concerts given by the London Philharmonic Society in 1911, completing its hundredth year of existence, was seven, and the concerts were separated by long intervals: February 9, February 23,

March 9, May 18, November 7, November 23, December 5. The London Philharmonic Society has stood still, in fact, while other London orchestras have long passed it. But in Berlin, where the Philharmonic Orchestra ranks first among the orchestras of the Prussian capital, the number of regular concerts (directed by Nikisch) for the season 1913-14 was ten. They were given on the dates: October 13, October 27, November 10, December 1, December 15, January 12, January 26, February 9, February 23, March 23. The Berlin orchestra plays outside of Berlin, with Nikisch as conductor, but never to the number of times to the record of the Philharmonic Orchestra of New York.

Volumes might be written about the programs, the conductors, composers, performers, and the influence for good of all this music on the general public, but space forbids. And perhaps it is just as well to leave to the imagination of the reader the number of melodies and phrases that have haunted the memories of the tens of thousands who heard the 143 concerts of the one season of 1915-16.

## GOING BACK WITH THE PHILHARMONIC

By Margery Stocking

When we New Yorkers of the music-loving twentieth century journey to Carnegie Hall to hear the Philharmonic Orchestra it is hard for us to imagine the enthusiastic coterie of artists, perhaps a dozen, gathered together in the Shakespeare Tavern, down on Anne street, seventy-five years ago, to lay the foundations of this now famous body of musicians.

But so it was that from this small beginning the Philharmonic Society started on its way, the very first organization of its kind in America.

Under the conductorships of H. C. Timm and U. C. Hill it grew from an uncertain infancy into a lusty childhood. They found a small building just big enough to hold their fifty members and audiences, down on the Bowery. Apollo Hall it was called, but has long since succumbed to the march of progress.

In their second season they felt the need of larger quarters, and therefore gave a concert in Castle Garden, hoping to raise sufficient funds to build their own home, but alas! However, through all the years of expansion and improvement, during which time they moved successively from Apollo Hall to Nielson Hall, on Fourteenth street, thence to the Academy of Music and the Metropolitan Opera House, and now Carnegie Hall, they have never abandoned the idea of this house of dreams. Indeed rumor has it that the plans are already laid, but as to its location, that is a matter for our speculation.

From its start the Philharmonic engaged soloists and on several occasions combined the drama with music. In

German musical world and brought to Spiering recognition of the highest character.

As a violinist Spiering has stood sponsor to new works whose name is legion, and which, therefore, it would be impossible to enumerate. Only recently, upon the occasion of his appearance as soloist with the Chicago Orchestra, Spiering brought forward the "Fantasiestück," by Hugo Kaun. In view of this well known latitude in Spiering's artistic outlook it is not surprising to find his name upon the dedicatory page of many works for the violin, one of the composers thus to do honor to the American violinist being the late Dr. Max Reger. It was



THEODORE SPIERING.

at Spiering's first New York recital this season that he introduced the prelude and fugue for violin alone, dedicated to him by Reger. The most recent dedication shared by Spiering and Gabrilowitsch is that of the new sonata for piano and violin by Eric Delamarter, the Chicago composer, which was the new note in Spiering's most recent New York program.

The term "novelist" is therefore not a misnomer, however unusual its application in the sense employed by the

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fact, the one time idol of America, Edwin Booth, read Byron's "Manfred" to Schumann's tragic music, and another great star, Mrs. Scott Siddons, recited "Midsummer Night's Dream" to the music of Mendelssohn.

Richard Arnold, vice-president of the organization, was concertmaster at that time and sat in the chair now occupied by Maximilian Pilzer.

Of the original members none are now living, and of those who played as fellow musicians with Felix F. Leifels, the society's present manager, only five remain, namely, A. W. Zeiss, S. Laendner, J. M. Laendner, L. Manoly and A. Kalkhof.

There have been three Leifels connected with the orchestra. Mr. Leifels, Sr., was a member and librarian for twenty years before Felix F. Leifels was voted a member in 1887. The son emulated the father and has been a member for thirty years. A younger brother of the present Leifel plays among the violas, thereby keeping up the family prestige. The other evening the orchestra was at its best. With Margarete Matzenauer's glorious voice to add to the enjoyment of the hearers, it is small wonder that the audience was deeply enthusiastic.

As for Josef Stransky, during his reign as conductor, he has carried on the work of his predecessors to the point where the society forms a perfect unit beneath his baton.

For the rest we all wish the Philharmonic godspeed toward the goal of their ambitions, that beautiful house of the future.

New York critic. If anything new is novel, then why has not the artist playing new works a right to be called a "novelist"?

## WARLICH SINGS SONGS

Fritz Kreisler Accompanies at the Piano

Reinhold Warlich, the baritone, is no newcomer to New York, where he has been known since his debut here some years ago as a singer of exceptional taste and intelligence, well trained voice, and unusually fine diction in several languages. On the afternoon of December 20 Mr. Warlich, after an absence in Europe, made his reappearance here at Carnegie Hall, and as an additional attraction he presented Fritz Kreisler, the violinist, as his accompanist at the piano. The latter performed his task with rare insight, skill and musicianship. It is not generally known that Kreisler plays the piano astoundingly well; better, in fact, than some of the concert virtuosos of the keyboard.

Warlich sang a mixed program covering a wide variety of styles and again showed himself to be an interpreter who takes his task seriously and prepares it with care and reverence. Such numbers as Schumann's "Talisman" and Cornelius' "Weihnachtslieder" (a cycle) require something more than mere singing to make them sound their full message. A high degree of cultured feeling and dignity marked the rendering. In a series of old Scotch and English songs the spirited delivery and resonant tonal utterance afforded much pleasure to discriminative listeners.

Two other groups, French and Russian, completed the program. The Gallic part included old and modern lyrics, of which Laparra's "Un Rêve" was the best. It was delivered exquisitely and had to be repeated. Debussy also scored through soulful presentation. A trio of Moussorgsky works impressed the audience immensely because of the dramatic strength which Warlich put into his readings. Other striking Russian contributions were by Arensky and Gretchaninow.

A large and strikingly fashionable audience spared no degree of enthusiasm in the way of applause to show the singer that his personality, his interpretative art and his manner of vocalism gave keen enjoyment.

## Ganz-Spalding Concerts

Rudolph Ganz and Albert Spalding are booked for almost half a hundred joint appearances in as many cities and towns throughout the country, during the present season. The first will be at Aeolian Hall, New York, on New Year's day, when they will offer the following program: sonata, A major, for piano and violin, Brahms; sonata in D, Handel, Mr. Spalding; ballade, in G minor, Berceuse, polonaise, A flat, Chopin, Mr. Ganz; fantasia, for piano and violin, op. 159, Schubert.

## Mrs. MacDowell Here

Mrs. Edward A. MacDowell was in New York last week, between tours, consulting with her manager, Gertrude F. Cowen.

## A "FIDELIO" UNDER DIFFICULTIES

Paul Eisler Conducts on Eleventh Hour Notice—Louise Homer's Most Satisfactory Role, the Witch in "Hänsel and Gretel"—Muzio's First Leonora

"Trovatore," December 18

The performance brought with it Miss Muzio's first appearance in this country as Leonora. We have heard in the role here sopranos with larger voices than Miss Muzio, but none with more thorough command of voice and the ability to vary its coloring according to the demands of the situation. As an actress Miss Muzio need fear no comparison with any opera songstress of the present day. The result of this combination was an intensely interesting Leonora, one that was instantly received with much favor by the audience. The other members in the cast were Louise Homer, who seldom rises above respectable mediocrity as Azucena; Martinelli and Amato, both of them evidently laboring against indispositions which have affected their voices. Giorgio Polacco conducted with painstaking and effective care, which he devotes to even the most hackneyed of repertoire operas.

"Fidelio," December 20

Paul Eisler, one of the assistant conductors at the Metropolitan, was the hero of the "Fidelio" performance. Artur Bodanzky, ill with the gripe, was positively forbidden at 6 o'clock in the afternoon to conduct the evening's performance and at that hour Mr. Eisler was notified. Previous to the war he was for several years assistant conductor at the Vienna Royal Opera and naturally knew "Fidelio" with complete thoroughness, but it happened that he had never conducted a performance of it. However, he stepped into the breach without hesitation and acquitted himself with distinction. The "Leonora" overture, number 3, which is interpolated between scenes, was particularly well done and he was obliged to respond no less than three times to the hearty and long continued applause which followed it. The cast showed no change from the performance ten days ago, including Mme. Kurt in the title role, Sembach as Florestan, Edith Mason as Marzelline, Carl Braun as Rocco, Albert Reiss as Jacquino, Otto Goritz as Don Pizarro, and Herman Weil as Don Fernando.

"Samson and Delilah," December 21

A repetition of Saint-Saëns' fluent and often gripping oratorio-opera again brought the smooth and mellifluous vocalism of Caruso and that artist's very sincere and powerful acting. Samson now is a better role for him than the theatrical and exaggerated Canio. Another singer who scores effectively is Giuseppe De Luca, exquisite as to phrasing and a thorough operatic interpreter in voice manipulation. Leon Rothier's noble organ was a pleasure for those who enjoy full throated song without undue stress or

"Francesca da Rimini," December 22

See special story on page 5.

"Tristan and Isolde," December 23 (Afternoon)

"Tristan and Isolde" was the opera presented at the Metropolitan Opera House on Saturday afternoon, December 23, with the following familiar cast: Tristan, Urlus; King Marke, Braun; Isolde, Kurt; Kurwenal, Goritz; Brangaene, Ober. Artur Bodanzky, who has recovered from his recent illness, conducted. On the stage Kurt, always a fine Isolde, was the only artist who achieved to anything more than mediocrity. A large audience attended.

"Tosca," December 23 (Brooklyn)

In the performance of "Tosca" at the Brooklyn Academy of Music, Claudia Muzio sang the title role, her lithesome grace and Italian style of beauty delighting the eye. It is little wonder that her appearance at the Metropolitan created a furor. Blessed with beauty, personality and one of the most beautiful voices of its kind, Mlle. Muzio is indeed an addition to the operatic forces.

Luca Botta in good voice, made an acceptable Mario.

Scotti gave his familiar portrayal of Scarpia.

Giorgio Polacco's masterly conducting added to the excellence of the entire performance.

Sunday Night Concert, December 24

Fritz Kreisler, Marie Sundelius, and Leon Rothier were the soloists at the sixth Metropolitan Sunday night concert, with the regular orchestra, Richard Hageman, conductor.

One of the largest audiences of the season attended and liberal applause gave evidence of its appreciation.

The orchestra under Mr. Hageman did extraordinary work. His readings of the various orchestral numbers were well balanced and musicianly. The principal orchestral numbers were the "Mignon," overture; Handel's "Largo"; a "Berceuse and Præludium" by Jarnefeldt; "Hungarian Dance," Brahms; and the March from Gounod's "Reine de Saba."

Fritz Kreisler's opening number was Wieniawski's concerto No. 2 in D minor, and he also played his own "Liebesfreud," "Schoen Rosmarin," and "Liebeslied." He was called on for three encores.

Marie Sundelius whose lovely voice and artistic performance has won for her great popularity, sang delightfully. She was heard to excellent advantage in "Depuis le jour" from Charpentier's "Louise," and a group of four songs, "Nuit d'Etoiles" and "Fantoques" by Debussy;

dren—and, except for individual efforts, excusably bad on that ground; but this year brought a very fine performance indeed, one good enough to let itself be seen by the most carping critic in the world. This was due to the fact that, owing to the large number of new people in the cast, an unusual number of rehearsals were necessary, which afforded Conductor Hagemann a chance to show what splendid work he can do under proper conditions. There is nothing but praise for every one and everything from start to finish. What a truly wonderful work "Hänsel and Gretel" is when rightly done!

Mabel Garrison was the new Gretel, and many a Hänsel, anywhere from fifteen to seventy-five, lost his heart across the footlights. She was Gretel to the life, besides which she sang very beautifully indeed. Raymonde Delaunois, singing Hänsel for the first time, was scarcely less acceptable—and when one comes to think of it, how peculiar that



THE NEW CHRISTMAS TWINS.

Mabel Garrison (kneeling) as Gretel and Raymonde Delaunois as Hänsel in Humperdinck's opera.

this peculiarly German work, with all its introduced folk-songs, should have an American and a Belgian for protagonists in the principal roles. Lila Roheson is almost a specialist as the Mother. Her acting and singing leaves nothing to be desired. Louise Homer as the Witch at last



Photo by White Studio.

SCENES FROM METROPOLITAN PREMIERE OF ZANDONAI'S "FRANCESCA DA RIMINI."  
PAOLO (MARTINELLI) AND FRANCESCA (MME. ALDA)  
ACT III.

FRANCESCA ALDA  
AS FRANCESCA

GIOVANNI (AMATO, right) AND MALATESTINO (BADA),  
ACT IV.

stridency. Louise Homer, the Delilah, typified the last named fault. She strives for too much tone and as a result produces chiefly loud sound. In her rather stiff action she does not suggest an Oriental seductress. Giorgio Polacco conducted with infinite regard for color, spirit and finish.

"Come Child Beside Me," Bleichmann, and a Swedish folksong, to which she added an instant encore.

"Hänsel and Gretel," Christmas Day (Afternoon)

The Metropolitan Christmas afternoon, "Hänsel and Gretel," in past years has been generally something for chil-

found a character in which she gave unalloyed satisfaction from every standpoint. Even Goritz as the Father, a role which allows considerable horse playing and requires little nicety of vocalization, was quite in the picture. The new members in small parts were Marie Tiffany as the Sandman and Odette le Fontenay as the Dewman. Both were



plainly nervous as they began. Mrs. Tiffany recovered in a moment and revealed a very beautiful voice and fine singing in the lovely lyric phrases of the part. Mme. le Fontenay remained nervous through her whole little scene. It was the biggest house that had ever greeted a "Hänsel and Gretel" performance, with the usual proportion of youngsters.

#### "Marta" (Evening)

The first performance of "Marta" this season showed the same cast in the principal roles as last year, with Frieda Hempel as Lady Harriet, Margarete Ober as Nancy, Enrico Caruso as Lionel, Giuseppe de Luca as Plunkett and Pompilio Malatesta as Sir Tristan. Caruso was in better spirits than in voice, for he coughed constantly. However, Caruso with only half a voice would still be an extremely fine Lionel, and the audience made him repeat the big aria of the third act. Hempel, too, was called upon for a repetition of "The Last Rose of Summer." Giuseppe de Luca as Plunkett is always a fine exposition of how much an artist of his splendid caliber can make of a role that might easily become uninteresting. Gennaro Papi conducted.

#### "Francesca da Rimini"

(Continued from page 5.)

effectively handled, assist in producing the effect of a definite atmosphere. The next high water mark of music is the delightful "Madrigal of Spring," sung by Francesca's four companions in the third act and there are some beautiful passages in the long duet between Paolo and Francesca which follows, though much of this music even on a second hearing, seems rather aimless and meandering. The highly dramatic scene between Malatestino and Giovanni in the fourth act is accompanied by appropriately dramatic music, well made, and the final duet between Paolo and Francesca, in which the love motif of the first act again plays a prominent role, is quite the best music of the opera. "Francesca da Rimini" is indeed the work of a musician of genuine talent and contains much promise. If Zandonai can find a better libretto and the next time begin with his music where he left off in "Francesca da Rimini" he is very apt to produce something quite worth while. Two things can however be recommended to him. First, the realization that neither of the two greatest composers of the operatic world—Giuseppe Verdi and Richard

Wagner (from the latter of whom it is evident that he has drawn considerable of his inspiration)—scorned to write a real tune every once in a while. And further, that it is impossible for the human voice to appear to the best advantage if it is constantly kept in the extreme upper part of its register. The tessitura of the part of Francesca in particular remains at a most impossible height throughout.

#### The Performance

The cast was as follows:

Francesca	Frances Alda
Samaritana	Edith Mason
Ostasio	Riccardo Tegan
Giovanni	Pasquale Amato
Paolo	Giovanni Martinelli
Malatestino	Angelo Bada
Barcofiore	Mabel Garrison
Garsenda	Lenora Sparkes
Altichiera	Sophie Braslau
Donella	Raymonde Delaunois
A Maid of Honor	Queenie Smith
The Slave	Flora Perini
A Notary	Pietro Audisio
A Jester	Pompilio Malatesta
An Archer	Max Bloch
A Torchbearer	Vincenzo Reschiglian
Conductor	Giorgio Polacco

First honors must go to Frances Alda. It is perhaps the very finest bit of work both from the vocal and histrionic standpoint which Mme. Alda has ever shown in New York. The role, as just indicated, is an extremely difficult one. It lies tremendously high, even for a high soprano, and remains tremendously high throughout. She conquered every vocal difficulty with consummate ease; in fact, it was evident that notwithstanding the strain of the first three acts, she had considerable in reserve for the last, for in the great duet she gave more than adequate. In whatever role she undertakes Mme. Alda is always a finished artist, but in this she was something a little more. It was the biggest and broadest work of her career.

Martinelli, too, as Paolo, another very difficult role, did extremely well. Vocally he was at the top of his form. His singing was excellent throughout. Perhaps there might have been a trifle more impetuosity in his love making, but, on the other hand, he gave a true dignity to the fine character of Paolo and was, in fact, extremely satisfactory in every respect.

Pasquale Amato, as Giovanni, gave one of those striking character portraits which have been so characteristic of his career. He made a magnificent figure as the lame warrior brother of the Malatesta family and his acting was quite the best of the evening. In the scene with Malatestino he achieved dramatic heights of great power. There is comparatively little singing to do in the role, but quite enough to show that he had recovered from his recent indisposition; in fact, a few vibrant, resonant tones which he uttered showed him in quite the best form which he has displayed for a long while. It was the old Amato once more. Angelo Bada, as Malatestino, the youngest of the three brothers, gave a capital character portrait of the impetuous youth. Bada's voice is not of particularly good quality, but his work is throughout that of an artist. Edith Mason, as Samaritana, Francesca's sister, did the little singing which fell to her lot in the first and fourth acts in her usual splendid vocal style and was a most pleasing figure to look at as well. Agreeable to look upon were Francesca's four companions, sung by Mabel Garrison, Lenora Sparkes, Sophie Braslau and Raymonde Delaunois. The voices blended beautifully in the delightful madrigal. The other small roles were all effectively done. Flora Perini, as the slave, had quite the most beautiful costume of the evening.

Giorgio Polacco was called on to share the applause with the principal artists after every act and with absolute right. The tremendous amount of hard work and care which he had bestowed upon rehearsals was evident in the splendid finish of every side of the musical part of the performance. The orchestra under his sympathetic baton did full justice to the extremely complicated score. With each new work successfully produced, the value of Polacco's talent and industry to the Metropolitan is more and more indisputably established.

The stage management appeared to be reasonably efficient throughout, but the introduction of four ballet girls to execute unnecessary and incongruous postures while Francesca's companions were singing the "Madrigal of Spring" was an instance of extremely bad taste. The idea of the librettist is that the companions themselves shall execute an entirely impromptu dance while singing. It was done most effectively in the performance which the present writer witnessed in Rome and there is no reason why it should not be done with as much charm and grace here. The scenery was bad, simply and purely bad. The Musical Courier has reminded Mr. Gatti-Casazza often enough that the days of finicky, painted draperies and painted columns have long gone by. After such an object lesson as the beautiful scenery in "Iphigenia" it is impossible to understand why the Metropolitan management has again gone back to this scenery of a former age. If one accept the style, it is well painted, but such ridiculous things as the twisted marble column, painted on the same flat with its surrounding drapery, are entirely passé nowadays. A painted tree may, perhaps, be allowed to sway in the breeze, but not a painted castle wall. Incidentally the Madonna displayed in the third act was a fifteenth century one, although the action of the opera takes place in the thirteenth century.

#### ARTHUR HACKETT, SOLOIST WITH BOSTON SYMPHONY

Young Tenor Adds Another Triumph to His Long List of Memorable Achievements

Arthur Hackett, the celebrated New England tenor, sang for the first time with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, at its ninth pair of concerts in Symphony Hall, Boston, on December 23 and 24. Mr. Hackett was heard in Liszt's "Fast" Symphony, scoring a great and memorable success. The audience gave Mr. Hackett a veritable ovation, while the press were unanimous in praising his work. Among the comments of the latter were the following excellent reports:

Arthur Hackett in the tenor solo disclosed a wonderfully agreeable lyric quality of voice, admirably controlled. The young man received an ovation from the men of the orchestra when he appeared on the stage again after the intermission, and the audience was not slow to join in the approbation.—Christian Science Monitor.

Mr. Hackett, who sang at these concerts for the first time, has a true tenor voice of unusually agreeable quality; it is warm, pure, sympathetic, virile. He sang with musical and rhetorical understanding. For important concerts in this city it will not be necessary to import a tenor.—Philip Hale, Boston Herald.

The tenor soloist, Arthur Hackett, who was heard for the first time at these concerts, is the possessor of a voice of very exceptional freshness and beauty.—Olin Downes, Boston Post.

#### The von Ende School Recitals

December 20, an interesting recital by pupils of the piano and violin departments at The von Ende School of Music, New York, took place, before an audience of good size, and appreciative of the musical offerings. The young people engaged were Freda Lerner, Ferdinand Wacksmann, pupils of Stojowski; Annis Fullershand, Lillian Liggins, Frank C. Hunter, pupils of Jonas; Dorothy Congdon, Clarice Weil, Bernard Lewis, Helen Meyer, pupils of Goodman; Mary Bingham, Helen Vogel, pupils of Von Ende; and Nicholas Simonetti, pupil of Van Den Burg.

The playing of all these showed the accustomed repose, and commendable qualities always found in the students at this institution. No one is permitted to appear who is not thoroughly qualified, and usually they all dispense with the printed notes. Bach, Schumann, Mendelssohn, Grieg, Godard, Matucci, and the ancient Tartini, all these names appeared among the composers represented, showing the high standard of musical literature maintained at this leading institution. December 13, Mrs. George Lee Bready gave her lecture-recital on "Francesca da Rimini," and December 20, "Parsifal," to audiences which highly commended all she did. January 10, "Rheingold" is to be her subject.

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STEINWAY PIANO

## "FALSTAFF" FAILS TO PLEASE CHICAGO DESPITE EFFECTIVE REVIVAL

American Singers Win Honors in "Parsifal"—Galli-Curci and Muratore Again Triumph in "Romeo and Juliet"—Young Singers Welcomed in "Tosca"

### "Parsifal," December 17

With several changes in the cast which sung Wagner's "Parsifal," at the Auditorium last season, last Sunday afternoon's presentation by the Chicago Opera Association proved an admirable one in most respects. James Goddard sang the role of Gurnemanz for the first time and in it accomplished results that were admirable. To present it in such a highly creditable manner as did Mr. Goddard on this occasion is an achievement of which he may well be proud. Mr. Goddard is one of the most reliable basses



ROSA RAISA.

of the Chicago Opera Association and can always be depended upon for excellent portrayals of roles entrusted to him.

Also new to Chicago was Francis MacLennan as Parsifal. He, too, earned much praise, singing with that excellent art to which Mr. MacLennan has accustomed his auditors here. His characterization, too, won for him much success and his Parsifal was one of the best ever heard on the stage of the Auditorium. As Kundry, Mme. Fremstad was unconvincing as far as her singing of the part was concerned. If her singing did not come up to expectations, however, her acting was excellent. Many were disappointed. Clarence Whitehill's Amfortas, was another of this artist's gems of interpretation and William Beck's Klingsor was a creditable one. Special mention must be made of Gaston Sargeant's singing of Titurel. His few lines disclosed impeccable art. Constantin Nicolay, the second knight of the Grail, was, as always, excellent, and Warren Proctor sang the third Esquire effectively. The music of the flower maidens was well set forth.

To Egon Pollak at the desk much of the success of the performance was due.

### "Falstaff," December 18

The revival of Verdi's "Falstaff" was received with the same coolness as when last presented here by the Metropolitan Opera Company with Scotti and Destinn in the leading roles. For some unknown reason Verdi's comic opera does not please the public, it may laugh and even say the opera is funny, but in reality is bored and undemonstrative. Thus at least was the small audience that witnessed the first performance this season of "Falstaff," presented by Campanini with the help of an excellent cast, headed by Rimini in the title role and Rosa Raisa as Mrs. Alice Ford. Signor Rimini has been heard since the beginning of the season in various roles and in each one has impressed by the excellency of his acting and his Falstaff was capital. His makeup was good and he was more successful vocally than heretofore and easily dominated the performance. Polese essayed the role of Ford and with Rosa Raisa, shared the vocal honors of the night. Raisa was Mrs. Alice Ford, a part in which the popular soprano found opportunities to disclose her gorgeous voice to best advantage and her acting was on the same level of perfection. Constantin Nicolay was jovial and irresistible as Pistolo. The same may be said of Daddi as Mr. Cujus, which, however, the buffo tenor overacted. Myrna Sharlow was a vivacious and youthful Nannetta; Irene Pawloska voiced Mrs. Page and Marie Claessens was a slow Mrs. Quickly. Cleofonte Campanini deserves first honors,

not only for the manner in which he directed the performance, but also for having resurrected the opera.

### "Tales of Hoffmann," December 19

Offenbach's "Tales of Hoffmann" was offered the Tuesday night patrons, who, despite the heavy snowfall, came in large numbers to witness the performance. "The Tales" was presented for the first time this season at popular prices with a few changes in the cast. Florence Macbeth repeated her excellent singing and characterization of Olympia and added another laurel to her list of successes. The Giulietta role was entrusted on this occasion to Elizabeth Amsden, who delighted the eye as well as the ear. Marguerite Buckler was a better looking than voiced Antonia; Alfred Maguenat's Dapertutto was excellently done, as was Dufranne's Miracle. Dalmores, Irene Pawloska and Constantin Nicolay as Hoffmann, Nicolas, Spalanzani and Crespel, respectively, also repeated their former fine interpretations.

Marcel Charlier conducted.

### "Königskinder," December 20 (Matinee)

An extra performance of "Königskinder," with Farrar and MacLennan in the leading parts, given on Wednesday afternoon, was witnessed by a small but enthusiastic audience. Egon Pollak again gave an illuminating reading of the score and shared with the stars in the success of the afternoon. The production of "Königskinder" added new laurels to the Campanini regime and proved to be the most successful novelty so far this season.

### "Cavalleria and Pagliacci," December 20 (Evening)

"Pagliacci" and "Cavalleria Rusticana" brought out another large audience. In "Cavalleria" Rosa Raisa was superb as Santuzza. Since the beginning of the season, this very talented soprano has been heard in various roles, and in each one she gave entire satisfaction, not only by the beauty of her song, but also by the manner in which she portrayed her parts. Raisa is the dramatic soprano par excellence and the several ovations won by this young artist through the course of this performance were in every way justified. She belongs to the stellar class, and if, as reported, she is to sing that part at the Metropolitan in New York, success is awaiting her there, as her Santuzza is only comparable to the one of Calvé. Turridu was entrusted to that sterling singer, Crimi, who shared with his colleagues in the success of the evening.

Polese, Berat and Pawloska rounded up an excellent cast. Campanini directed the performance.

Muratore brought the house once more to its feet after the "Lament," which he had to repeat in its entirety. Muratore's success this season is colossal and his vogue phenomenal. In Chicago he is called the "greatest tenor in the world," and he seems to live up to that title, as not only does he sing gloriously and act superbly, but he also follows every wish of a composer minutely. Muratore does not end a phrase fortissimo in order to get applause if the ending is marked pianissimo on the score. This is true, for instance in "Romeo." His aria of the second act ends on a B flat, marked in the score "pp," and, of course, Muratore sings it mezzo voce. In "Faust," in the cavatina, the same pianissimo is asked by the composer, and though Muratore possesses those high notes, as demonstrated in "Pagliacci" and other operas, he gives it falsetto, to the great sorrow of unmusical listeners and to the great pleasure of the dilettante. In "Pagliacci," however, Muratore discloses entirely his voluminous organ, which on this occasion literally shook the vast Auditorium. The great tenor was ably seconded by Florence Easton, who repeated her success as Nedda and Rimini, who finds in the part of Tonio the best vehicle in which to demonstrate his prowess as an actor. There have been many actor-singers on the stage of the Auditorium, but to Mr. Rimini must go the palm as a singing actor. If Mr. Rimini would sing as well as he acts, he would be a great artist, but he ranks only as an excellent actor and a mediocre singer whose abuse of the voice has made it unsteady.

Sturani this season has directed more often than any other conductor. He gave a spirited reading to the popular score.

### "Traviata," December 21

Galli-Curci again triumphed as Violetta in "Traviata." The same enthusiasm that greeted her on this occasion was, if anything, even more tempestuous and of longer duration than that witnessed heretofore. The great diva was in glorious voice and gave a two-hour private lesson in the art of singing to all those who were fortunate enough to be present. Galli-Curci is today unrivaled. She stands alone as the perfect prima donna of the twentieth century. Mme. Galli-Curci, as said previously, is not only a coloratura singer; she is rather a lyric soprano who can sing coloratura roles or vice versa. Furthermore, she knows how to act, and added to this, the already famous soprano is a musician in the best sense of the word—a rarity among sopranos nowadays. Mme. Galli-Curci always gives great pleasure. Everything she does is well done, and certainly the Chicago public looks forward in anticipation of much pleasure to the fact that Mme. Galli-Curci will be with the Chicago Opera Association for two years to come. The Metropolitan, which already wants her, will be able to secure her only then, as the soprano has another quality added to her virtues and that is loyalty. As Campanini was the one who brought her to America, she will remain true to him for at least two more seasons, the clever impresario having secured her services for that length of time.

The balance of the cast was mediocre. Mr. Nadal, who has been most unsuccessful since the beginning of the season in the various roles he has been given, was incompetent as Germont, Jr.

Sturani and his men shared with the star in the success of the evening, and the popularity of the young Italian conductor is growing daily, until it has reached a high level. General Director Campanini, always ready to please his public, bills Sturani as often as possible to conduct, and it is rumored around the Auditorium that next season Sturani will conduct all the Italian repertoire, while Campanini will direct most of the French operas and Pollack all the German.

### "La Bohème," December 22

A rather small audience took advantage of the extra performance outside subscription nights, given with the assistance of Geraldine Farrar, who for the first and last time this season appeared as Mimi in "Bohème." Crimi was the Rudolfo and Pawloska, the Musette. The greatest enjoyment of the evening was derived from the reading of the score by Sturani and his men.

### "Romeo and Juliet," December 23 (Matinee)

The two vocal giants of the season, Lucien Muratore and Amelita Galli-Curci, sang before an audience that left not a vacant seat in the Auditorium. It may be said right here that the drawing power of those two artists is stupendous. The sold-out sign was displayed three days before the performance and yet people clamored for seats and offered big premiums, but seats could not be had at any price. Each spectator left the hall desirous to hear Mme. Curci as Juliet and Muratore as Romeo again and in the near future those two artists will once more be pitted against one another to win honors, which up to date they have divided most equally, each perfect in his art and each working hard to win the verdict of the public.

Under Charlier's able baton the performance had smooth sailing. The balance of the cast was made up of such artists as Maguenat, who made a handsome Mercutio, a role in which he again won his usual success. Pawloska as the Page and Dufranne as Capulet were pillars of strength. The other parts were satisfactorily handled.

### "Tosca," December 23 (Evening)

The junior singers of the company were given a chance to appear in leading roles on Saturday night when "Tosca" was given at popular prices before a large and demonstrative audience.

Elizabeth Amsden in the title role was the star of the evening. She rose vocally as well as dramatically to great heights and her success at the hand of the public was well deserved.



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FLORENCE EASTON-MACLENNAN.

Ralph Errolle, formerly a pupil of Herman Devries and recently vocal teacher in California, made his re-entrance as Cavaradossi. The young American tenor may well be pleased with the reception tendered him by his numerous admirers. He acted well and sang even better. Mr. Errolle is a valuable asset to the company.

William Beck was Scarpia, and though the young baritone found it difficult to fall on the stage, he died nevertheless beautifully to the sorrow of many friends who enjoy greatly his art.

The other roles were entrusted to older members of the company. Sturani conducted his young cast safely toward future victory.

### Tennis and Tone

Albera Louise Touchard, sister of Gustave Touchard, Jr., the tennis player, was married in this city last week to John Naglee Burk, an assistant music critic on the Boston Transcript.



## PHILADELPHIA OPERA COMPANY GIVES AN UNUSUAL "TROVATORE"

Warlich Liked—"Messiah" at the Temple

Before a large audience in the Academy of Music on Wednesday evening, December 20, the Philadelphia Opera Company gave a remarkably artistic and in every way successful presentation of Verdi's "Il Trovatore." The production introduced several stellar lights new to the Quaker City. That they were all in perfect vocal, histrionic and temperamental accord is an announcement that can be made without any qualification.

Esther Ferrabini as Leonora, proved herself a soprano deserving marked praise. Her voice is rich and colorful, and her acting of a superior nature. Then, too, she possesses much personal charm. Azucena was portrayed by Margaret Jarman. Her interpretation of the part proved all satisfying and artistic. Miss Jarman's voice exhibits warm vibrant tonal qualities, and in the upper register is especially clear. Her acting version of the part was at all times vital and left nothing to be desired. Forrest Lamont repeated his "Lucia" success with even greater characteristic excellence. The Count Luna of Manrico Aineto was impressive displaying a voice of fine tonal quality and dramatic fiber.

The excellent chorus and orchestra with which the company has provided itself remained at all times under the absolute and sympathetic control of Ettore Martini.

### Warlich Recital in Philadelphia

A remarkable treat was served a large audience present at the recital given by Reinhold Warlich at Witherspoon Hall, this city, on Monday afternoon, December 18. Many of those present were under the impression that Fritz Kreisler who acted in the capacity of accompanist, was to be the main attraction. So remarkable did the vocal attainment and artistic eminence of Mr. Warlich come to the fore, however, and so completely did Mr. Kreisler succeed in the art of effacing himself that once the recital began there was no doubt as to who was giving it or who was to receive the plaudits. Mr. Warlich is the possessor of a charming personality, a voice of extremely fine timbre, adequate compass and excellent characteristics. His interpretative thoughts are fixed, lucid and place him high in the realms of his chosen art. Among the songs represented on the program were Scotch, English, French and Russian groups and many numbers arranged by Kreisler.

### Handel's "Messiah" Given at Temple

An excellent performance of Handel's immortal "The Messiah" was offered at the Baptist Temple, this city, on Thursday evening, December 21. A large attendance heard the oratorio which was given with much spirit, solemnity and dramatic power. Director Clarence Reynolds is to be complimented on the fact that the tempo demanded by him was by no means of the usual dragging nature which frequently is accompanied by sagging attention instead of the enthusiastic applause with which it was greeted on the evening above mentioned. The orchestra was composed of fifty members of the Philadelphia orchestra forces. The soloists on the occasion were thoroughly in sympathy in the presentation. Louise McMahon and Marie Morrissey were the soprano and contralto respectively. Frederic Martin was the bass, while Dan Beddoe sustained the tenor part. The chorus was well trained, in perfect tonal balance and under absolute dynamic control.

### Metropolitan Opera Company Revives "Martha"

With its arias that never grow old Flotow's "Martha" was staged at the Metropolitan Opera House this city on Tuesday evening, December 19. The cast included Caruso, Frieda Hempel, Margarete Ober and Giuseppe de Luca, a combination giving promise of an excellent vocal and histrionic performance that was in every sense realized. The chorus with its exquisite tonal command and artistic costume blending afforded a delightful musical and visual background, while the adequate setting as usual combined beautiful with convincing realism. G. M. W.

### TAFEL, CREATOR OF GOWNS FOR THE PARTICULAR

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Individuality and originality in his ideas have made Joseph Urban famous as a scenic artist. These sterling



MARILYNN MILLER.

The dainty and youngest American dancer, now appearing at the New York Winter Garden. Miss Miller's gowns are made exclusively by Mme. Tafel, the artistic designer and creator of individual gowns.

qualities, coupled with honesty in all business dealings and a willing desire to please everyone, have won a similar reputation for Mme. Tafel, whose smart shop is just opposite the Hotel Astor on West Forty-fourth street, New York. Inasmuch as Mme. Tafel has never made two gowns alike, it is not necessary to dwell upon her individuality.

When seen recently in her studio, Mme. Tafel said: "Yes, I cater almost entirely to the professional trade. A number of your readers have been my customers for years. Among them are Margaret Romaine, the charming young concert singer, and Edith Mason, the young American singer whose work at the Metropolitan Opera House this season has been so successful. Let me say, please, that I enjoy working for these professional people because they always give you credit where it is due."

Adele Rowland, star of the "Soldier Boy"; Hazel Dawn, of the "Century Girl" company; Mrs. Robert Mantell, and

Grace Hoffman, who has become a New York favorite through her singing at the Strand Theater, are some of the artists who have put themselves completely in the capable hands of Mme. Tafel. They have confidence in her and know that she will turn out a frock which will be second to none.

The accompanying photograph shows Marilyn Miller, the young star of the "Winter Garden" this season, in one of Mme. Tafel's gowns.

It is a coral shaded Faille silk draped on the sides, with an underskirt of coral silk net heavily embroidered with silver. The bodice is of silver cloth, clouded with net of the same shade as the gown, with a single wreath of blue, apple green and delicately tinted rose shaded flowers, as the only trimming. The wreath starts at the right shoulder and ends at the left side of the skirt. Mme. Tafel calls this exquisite little frock the "Debutante" because the youthful wearer is but seventeen years of age.

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# GALLI CURCI

# JASCHA BRON

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## THE CHERNIAVSKYS' WORLD TRAVELS

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## "AN IMPRESSION OF EGYPT"

By Howard Edie

After traveling on the east coast of Africa for a while, through the colonies of Portugal, Germany and England, we set sail from Zanzibar for Egypt, passing through the Red Sea in ultra-tropical weather that reduced the ship's company to a state of semi-exhaustion.

Alexandria and Cairo are truly cosmopolitan cities; the apathetic Turk lounges about the verandas of the cafes side by side with the sprightly Frenchman, inanimate Englishman, the stolid German, and the temperamental Russian, all bent on the same mission of having a "good time," which is seemingly achieved in a diversity of ways—a way for each temperament. The Turk silently puffs his hookah, a pipe with a long, flexible tube, and a heavy bowl which stands like a vase on the floor. The Arabs, quick and aquiline, full of business, pass hither and thither, elbowing the lethargic fellas. The mild Hindu reads palms and wheedles coins out of purses with a gift that would put to shame American baggage men. Other Hindus, snake charmers, hold visitors entranced by the power they exercise over their reptiles. Nearby, oblivious to his environment, stands an old Egyptian counting his beads automatically, an exercise which evidently takes its root in some typical psychological condition. A young Mahomedan from Zanzibar passes with a girl wife on each side, unveiled—the face, not the body. From carriages rolling by can be seen veiled faces of the Cleopatra type; the veil stops below the eyes and so there is a progression of eyes and carriages—dark luscious eyes; passionate amorous eyes; eyes brimming over with poetry; eyes that go to your heart with a tragic pang, ringing the responsive bell of sympathy and love in your breast. There are eyes of all shades; eyes of life; eyes of death; beautiful eyes; horrible eyes; eyes that twinkle; eyes that flirt; but all reflecting the sensuousness of a luxurious ease leavened by an Oriental environment. There are eyes so sweet, so loving, so lovely, so good to look at, so soulful, so saintly, some tinged with sorrow, though beautiful; these are the heavenly ones.

It would be worth while falling in love with an Egyptian maid to feel the concentrated glow of those eyes and continually catch their scintillations. There is no lover so poetic, so passionate, so abandoned—I mean legitimately so, so far as such expressions can be lawful—and yet with all, so sadly superficial. Of course the Cherniavskys' and my point of view is that only of the onlooker. I hasten to disavow personal knowledge in the matter, the Cherniav-



ON THE BANKS OF THE NILE.

skys being too dignified for "affairs" and I being a married man, our opinions of Egyptian dark eyes and passionate longings are based on theory, and not on experience, the basis of true knowledge.

My opinion is based mainly on a lady informant—emotional specialist would adequately describe her—and though her experiences were. I should judge, too prolific to be other than surface ones, her analytical faculty penetrated to no mean depths; thereby disallusioning me. Oh! Those analytical people; why will they insist on making life so

prosaic! Why should she have been permitted to dissipate my illusions, quench my ardour, diminish the confidence of my Pegasus?

No country I ever visited seemed so familiar to me as Egypt; it was as though I had known this land before, as though mental clouds obscured my vision, allowing only doubtful memories to break through. It is a land of inspiration; its past lives in the present to the imaginative; but its modern qualities are embodied in the mystical interpretations of the word "Egypt," which means the lower

# GALLI-CURCI

## Repeats Her Triumph in "TRAVIATA"

The leaven of lethargy noted in every opera audience of the week which began with Sunday's "Parsifal" provided a new problem for Galli-Curci in last night's repetition of "La Traviata"; despite lovely singing of her part of the brindisi and the "Un di felice," she did not rouse the gathering until the "Fora e lui." The audience freely reacted to the sheer brilliancy of this exhibition of skill and beauty; and the sparkle in her eyes as she took her calls was of triumph over the most difficult congregation yet encountered in her Chicago adventures.—Chicago Tribune, Dec. 22, 1916.

Verdi's "La Traviata," repeated by the Chicago Opera Association last evening at the Auditorium, was remarkable—as it had been remarkable at its first performance this season—for the amazing vocalism of Mme. Galli-Curci. The music of Violetta does not, indeed, supply an artist who specializes in virtuosity with more than one opportunity for display. Many singers have essayed "La Traviata" only for the sake of "Ah, fors e lui," and they have accomplished but little in the mere tunes which follow that aria in the later scenes. Mme. Galli-Curci is more than a virtuoso, however. She sings her music with skill as well as charm and she puts into her action art that is worthy of respect.—Chicago Herald, Dec. 22, 1916.

(By Edward C. Moore.)

Amelita Galli-Curci is a very good excuse for giving Verdi's "La Traviata." Unfortunately she seemed to be about the only one when the opera was repeated at the Auditorium last night. When she was on the stage the music began to vibrate with something like vital intensity; when she was not, the performance dragged. It was therefore eminently fitting that she should be on the stage a good part of the time.

"La Traviata" is one of the few operas where field sports take any part in the unfolding of the story. There is only a mere hint, but it is enough. Witness the entrance of Alfred Germont in the second act, played last night by Juan Nadal. He was in a hunting costume whose salient points were a pair of puttees, a high collar, and ruffled cuffs, and he carried a single barreled gun. He had apparently been out in pursuit of the fiery, untamed lark, but without any visible evidences of success. Probably on alternate days he considered that the carp was a game fish, and wore gloves when he went out to catch the same.

Any absurdities of plot, furniture, or music, however, received full forgiveness when Mme. Galli-Curci took charge of proceedings. This dainty young artist is not only the best soprano singer that the Chicago Opera Association has ever had the services of, but she is a skilled and expert actress as well. She carries atmosphere with her, and an ability to suggest character and the time of the story. Nearly everyone else on the stage was masquerading in costumes of the middle nineteenth century. She was an actual person translated from that time and bringing with her its feeling. When she was singing one could understand how the audiences of the time when the opera was new could believe that a tuberculous heroine ought to be sung by a coloratura soprano, and preferred it that way. Mme.

Galli-Curci has done a number of remarkable things since she came here, and none more surprising than to revive faith in coloratura singing as a notable and significant art.

What she needs particularly is to have a surrounding company that is as fine and accurate in its performance as she herself is. She did not have this last night. The furniture used to decorate the stage was so exceedingly modern that it clashed glaringly with the costumes. The chorus was so exceedingly leisurely in leaving the stage during the first act that more than half of them were still visible when they should all have been off, and an embarrassing wait occurred before Mme. Galli-Curci felt herself justified in beginning "Ah, fors e lui." A glare of green proceeded from the footlights, a mysterious and unexplained color, which decorated the lower part of all costumes coming within its range with the same tint. Many of them harmonized but poorly with green.—Chicago Daily Journal, Dec. 22, 1916.

The remarkable performance of "La Traviata" that three weeks ago confirmed Chicago's first impression of Mme. Galli-Curci's artistic eminence was repeated yesterday evening. The small subscription audience of Thursday expanded well toward the theatre's capacity to witness it.

As far as Mme. Galli-Curci was concerned, history repeated itself. The cadenzas that have tried the souls of many aspiring sopranos, as well as their voices and the patience of their auditors, came from her lips with no more effort than one observes in the song of children who dance a ring-a-rosy game. She gave the entire solo scene, beginning with the "Ah, fors e lui," with perfect assurance, with the richness of tone that only her voice holds in difficult passage work and with a fidelity to pitch that never belied itself by error of more than a quarter of a semitone.—Chicago Daily News, Dec. 22, 1916.

One need not apologize for superlatives in enumerating the vocal charms of Mme. Galli-Curci. Hers is a superlative art and requires a vocabulary of eulogy without measure.

As Violetta there is little scope for fireworks in effects. The "Ah, fors e lui" is virtually the only sensation creator in the opera. The aria as sung again last night, was more than an aria—it was a vocal wonder.

Aside from the natural beauty of her organ, Mme. Galli-Curci possesses extraordinary feeling for nuance. Her artistic discretion is the aristocracy of art. She never forces an effect—she never sacrifices her sense of fitness for the sake of a few handclaps the more. And yet, this classic aria was an enchantment. Scales, staccati, runs, sustained tones, were of divine purity and divine charm. The last E flat which she took pianissimo and increased with consummate art and surety was in itself a whole chapter of marvels. One can repeat of Mme. Galli-Curci what the celebrated French litterateur Arsene Houssaye, of the Academia Francaise, once wrote in the album of a great Parisian singer:

"Les Dieux vous ont cree artiste de leur race et nous sommes un ciel quand vous avez chante."—Evening American, Dec. 22, 1916.



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D. F. Sweeney, Associate Manager



nature. Today the country is degenerated—a fossilized shell of a magnificent and romantic past.

It is the antithesis of the Egypt of the past. This land has no doubt been the place where many of the souls of our present artists in the past have found expression, for undoubtedly the souls of great artists are old, as must be the souls of all great people. And how far the mystic side of their art and music has been influenced by Egypt's past glory can only be surmised from individual tendencies. This land seems the birthplace of mysteries through which Thoth poured his influence into art, giving it its mystic aspect and inspiring artists to physical expression. Mystery is not necessarily the unknown, but rather suggests the beauty of the fleecy clouds drifting past the setting sun; beauty that eludes some; but is perceived by others. Egypt, more than any other country has proven a place which draws the mind and feelings, and the loftier aspect of our nature like a magnet.

Standing on the banks of the Nile, the Cherniavskys looked across the river through the openings in the straggling groves of palm trees, bowing gracefully to the water as it passed. In the distance could be seen the pyramids, a revelation of human industry and the reflection of a race virulent, struggling amidst superhuman difficulties. Egyptian art was almost a new form of expression and that is perhaps the reason why no foreign influence can be found in these relics of the past. No other country or race has ever produced anything to compare with this sombre work. Their art in a way was a reflection of conditions surrounding them, leavened as it were with the yeast of a new awakening. This perhaps is the mystery of the Sphinx. The pyramids are an emblem of human development; a drama of evolution. An examination of the inner chambers makes this clear to the student of Oriental literature.

An outstanding figure among the Egyptians of the past was Cleopatra whose waywardness had severed the link between the priesthood and the people. The story goes that the priests found themselves losing power rapidly. In the Temple of Rameses I they consecrated the son of one of the highest members to the purpose of destroying Cleopatra. The true explanation of this story probably lies in the word "Cleopatra" having a hidden meaning. It is said this young priest Alexis displayed wonderful ability in matters connected with the secret doctrine of the Egyptians' religion, having developed hypnotic and magic powers. The young man went on his way with undivided attention to the one ideal. When he arrived in Alexandria (Alexandria probably also has a hypnotic meaning) his appearance gained him entrance everywhere till he came to the guards guarding the inner gates of the palace. To them he demonstrated his magic powers by hypnotizing both of the guards, who let him pass unmolested. He gradually sought favor with this most wicked of queens, Cleopatra. Appealing to her love of adoration he found himself promoted to the place of her personal physician, which brought him into daily contact with her. Though many moments presented themselves in which to fulfill his mission, he found himself unable to accomplish his purpose. In love with Cleopatra he gradually found his determination weakening, until at last Cleopatra returned his love and, womanlike, wanted him to give expression to his adoration. Alexis had thus far refrained from perpetrating his treasonable intentions, postponing the execution from day to day. He at last found himself ensnared in the meshes of the net Cleopatra's charms had spread for so many. Only when he found her in his arms did he realize his sin, and fleeing from Alexandria returned to the temple a sadder but wiser youth, for though the celibate life is at first difficult, yet it has its joys, joys beyond the ken of the benedict. As there is every reason to believe that within the sanctuaries of those times there lived a priesthood with lofty aspiration, one must hesitate before reading this story literally. It is more than likely a fable with a hidden meaning.

#### Chicago Press Eulogizes

##### Fannie Bloomfield Zeisler

Fannie Bloomfield Zeisler's annual Chicago recital added but another success to her already long list. The critics were unanimous in their praise of this famous artist and their tributes are appended:

Mrs. Zeisler doubtless was grateful to many people and many people were grateful to Mrs. Zeisler as the result of the recital which was offered by that admirable pianist at the Illinois Theatre yesterday. The performer's gratitude would have been concerned with the multitude of enthusiastic music lovers which assembled to do her homage, and the latter carried joy within their souls by reason of the artistry which not often is disclosed in concert halls.

The stability of Mrs. Zeisler's musicianship is one of the most attractive features of her efforts on the public stage. One knows always that she will avoid the bizarre and the eccentric. . . . To hearken to piano playing that presents to the ear beauty of tone, a ravishing touch, execution of pellucid clarity, musical feeling, is more often to be desired than to be obtained, there is no doubt, however, that it was obtained at the concert which is the subject of this review.

It would not be easy to present a more beautiful performance of the Chopin B flat minor scherzo or of the C major etude or the posthumous G flat major waltz than that which Mrs. Zeisler gave them. All the qualities which make up fine piano playing were there and the qualities that vitiate it were happily away. In such manner surely would Chopin have wished his compositions to be performed.

The "Mephisto" waltz is less hackneyed. Only an artist of the rank of Mrs. Zeisler is able to do justice to this piece, for it is arduous as to its mechanical difficulties and it requires imagination if it is to make anything of its effect. There was great enthusiasm expressed at various portions of the concert and thereby the recitalist was constrained to add pieces which did not stand upon her program.—Felix Borowski, Chicago Herald, November 13, 1916.

Finesse is now, as ever, the best of the nouns when her playing is to be talked about. . . . Mrs. Zeisler's program was amplified in the encores by hardly less than one hundred per cent. She played her Chopin group bril-

liantly—notably, a detached scherzo, indicated in the catalogues as op. 31, and the polonaise known as op. 53. Her Liszt consisted of the third nocturne and the "Mephisto" waltz, into the playing of which she put, seemingly, all she had—to follow it with a light, gay, contagious performance of the "March Militaire" and some other encores. Mrs. Zeisler is a reason for desiring that the calendar be otherwise white on the day she elects to play.—Frederick Donaghey, Tribune, November 13, 1916.

At the Illinois Mme. Zeisler faced a packed house and as usual aroused great enthusiasm by her mastery and finished work. Mme. Zeisler does not believe in innovations and the more modern school pianoforte literature is little used in making up her programs—Beethoven, Mendelssohn, Chopin and Liszt were sufficient for her to draw from.

She has the spirit and delicacy of eternal youth and nothing more exquisite than some of her Chopin playing has been heard

sion to its opinions, and the music yielded not an inch to any up-to-date craving for the sensational.

The Chopin numbers, with the scherzo, op. 31; the etude, op. 10, No. 7, and the waltz, op. 70, No. 1, were wonderfully played, even in these days when Chopin has become merely a bone of contention for experts to fight about.

Even Mme. Zeisler could not make the Liszt "Mephisto Waltz" sound other than somewhat bombastic, for all the reckless abandon with which she gave it; and then began the encores which lasted about a half hour after the regular program had been finished. The afternoon was a triumph for Mme. Zeisler, and never has she played with greater power or finesse, nor more richly deserved the tribute of the public.—Karlton Hackett, Evening Post, November 13, 1916.

Mrs. Zeisler is one of the few—so very few—persons who play Beethoven so well that the auditor wishes they would go on playing Beethoven forever and never finish the recital. She does not attempt interpretation of the absolute.—Stanley K. Faye, Chicago Daily News, November 13, 1916.

In yesterday's orgy of pianism Mrs. Zeisler, at the Illinois Theatre, stands first, not only for past fame, but present accomplishment. Her program was conservative to a degree, bearing the names only of Beethoven, Mendelssohn, Chopin and Liszt. This is the kind of music of which she is the supremely elegant interpreter. The Chopin group, all that could be heard in the limited time at command, was of surpassing loveliness.

It was to be expected under ordinary circumstances that her playing would be of this extraordinary beauty. I have heard Mrs. Zeisler many times and never once has she failed to enchant with her performance, not only from the specialized standard of the pianist, but from the broader viewpoint of pure music. Yet the fervid abandon that she threw into her playing yesterday was something of a surprise, since it was reported that for some weeks she had been far from in the best physical condition. . . . youth and the wisdom of long experience. To hear Mrs. Zeisler in the mood she was in yesterday was to hear some of the greatest playing in the world. She was poetic, rhapsodic, fiery and dreamy by turns. The crowded house that listened to her had the finest kind of reward for having come.—Edward C. Moore, Evening Journal, November 13, 1916.

#### What Tsianina Wears

Princess Tsianina Redfeather, who is the songstress of the Charles Wakefield Cadman lecture recitals, recently gave to the Milwaukee News interesting details regarding the aboriginal style of dress which she wears exclusively. The description says:

The Princess has ten different suits, all made of sheep skin, three are red, three are white (these are her concert gowns), two brown, one brown with green trimming, and one is champagne color. Some are worked with beaded designs, and one is trimmed with turkey quills. She makes all of her dresses herself and replenishes her wardrobe every year. She says she is always working on a dress, the completion of which takes two full days, but that on the road, she has little time for work. She sends to New York for her leather, and each costume is planned with great care, so that no two are alike.

The dress she wore Sunday was red, with the skirt slashed and over black leather. Originally the underskirt was red, but as she was writing one day she spilled ink on it, so her ingenious solution was the use of the dark leather. The dress is covered with large black beads. Around her head she wears a beaded band. Each costume has a different headpiece, and she has a different pair of moccasins for each change of gown. She gets her moccasins from a Michigan firm, paying \$2.75 a pair. Her shoes have not been affected by war prices. She states the color and design she wants. Her costumes, leather and beading cost each about \$10. She admires the way American women dress, she says, but for herself prefers the comforts of the Indian costume. In the winter she dresses warmly underneath, but in summer the leather costume, she declares, is cool. Her coat for winter is a yellow buckskin, trimmed with Hudson seal. She wears her hair in two braids, tied with leather ribbon and no hat.

#### Eighteen Hundred Enjoy Gray-Lhevinne Recital

East St. Louis has a splendid recital course this season. Two weeks ago it presented the St. Louis Symphony Orchestra of eighty-five men under Max Zach, and December 15 the same artists' series introduced Estelle Gray and Mischa Lhevinne in one of their popular recitals. The young violinist and pianist were greeted with a capacity house (1,800 paid admissions) and were given a rousing ovation.

A round of applause greeted the Mendelssohn-Liszt "Wedding March" and "Elfin's Chorus," which Mr. Lhevinne rendered with imagination. He was recalled, again and again, and finally responded with one of his new compositions, which are rapidly gaining favor with the public. Estelle Gray's individualistic interpretations of a wide range of violin music brought her the usual ovations.

The concert was a huge success, financially and artistically.

Joseph



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here. The "Mephisto" waltz of Liszt, which closed her program, was a tremendous tour de force. She was obliged to respond to three encores at the close of the program. It is only necessary to state that Mme. Zeisler played—it means a full house, a delighted audience and authoritative interpretations by one of the few masters of the keyboard.—Examiner, November 13, 1916.

Mme. Bloomfield Zeisler, the celebrated and beloved pianist whose reputation extends beyond our local and national borders, demonstrated once more to her host of admirers that elegance and distinction of finish and touch which are her star assets.

In the Beethoven andante in F major, the sobriety and poise of her classic delivery left an impression of sincere musicianship. The Beethoven sonata, op. 31, No. 3, was drawn with fine care, and the final "Presto con fuoco" a tour de force of splendid technical finish. Big and enthusiastic audience.—Herman Davies, Evening American, November 13, 1916.

Fannie Bloomfield Zeisler was in her most brilliant mood and this means that she did certain things as exquisitely as it is possible to conceive. . . . In referring to Mme. Zeisler's recital of yesterday afternoon it is necessary to speak of the encores in the plural since she played at least a round dozen of them, if not a baker's dozen. The first encores were the "Spring Song" and the "Spinning Song."

Not novelties, you say. True, but have you heard Mme. Zeisler play them recently when the mood was on her? If you have not then perhaps you do not altogether realize what perfect gems they are under the magic of her fingers. A tone of crystalline purity, with runs of which each note was a thing of beauty, and through all a rounded proportion that made them an absolute delight.

The public is a stupid animal. . . . yet curiously enough, this same dear, stupid public appears to have the gift of recognizing a supremely beautiful thing, at least when it gets the opportunity. This may be contrary to the rule above set down, but it is none the less a fact. You should have heard them applaud Mme. Zeisler yesterday afternoon.

Now it may be held that the mere fact of popular applause is no proof at all of artistic excellence, but this again, depends on the music which called it forth and upon the people who gave it. Mme. Zeisler's audience was one of great musical sophistication, one not at all to be caught by any specious display, but knowing the genuine article and consequently without fear of giving expres-

Mischa Elman

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## MUSICAL COURIER READERS

### How the Musical Courier Was Instrumental in Bringing Me to New York

New York, December 21, 1916.

The Editor, Musical Courier:

The war was not the cause of my coming to New York. I was not driven here by any financial stress, as in England my living was not dependent upon my work. I have long wished to live in a country free from worn out and cramping tradition, where progressive ideas might be welcome. But no opportunity presented itself to lead me here until the war released the tie which kept me domiciled in Europe.

It was while I was staying at the Ritz in Madrid, in 1913, that I came across several copies of the MUSICAL COURIER. I read them from cover to cover, and my eyes were opened to the wonderful progress in music which must be established in America, firstly to produce such a fine and comprehensive musical journal and secondly to support such a wealth of teachers, whose advertisements proved that they were in possession of knowledge of what art should be.

The conviction was borne in upon me that America offered a wider scope for musical art than has ever before been known, and I longed more than ever to be privileged to participate in it. Now I am here, I see the certainty that when America turns its attention to its own wealth of musical material, and realizes that art is a practical proposition, in that mastery is to be gained from the application of scientific principles, that she will lead the world in art, as well as in all other practical affairs.

I come of a family which has been prominently associated with art for about 200 years. I am the last of the line, and the first to devote myself seriously to the musical aspect of art. I suppose it is only natural that as my progenitors were all painters that my interest should be engaged more particularly with color in music. I have studied musical dynamics from the scientific point of view, and have proved and tested the value of the application of several principles well known to science, but which have not previously been incorporated in musical training, to insure pure tone production. Hitherto the production of pure tone has depended upon a high degree of development of the musical sense, and in consequence has been more or less confined to the great virtuosos. Science can put it within the reach of all who will devote time to the practice of its perfection.

My interest in science probably arose from my early association with all the leading English scientists. We lived next door to one whose name is famous all over the world. I remember as a small child being very fond of having to listen to a long explanation of the ultra violet rays of the spectrum. But when I was older, I was really interested in what I gathered from listening to the conversation of men whose names will go down to history as the discoverers of the marvels of the age.

My grandmother, youngest sister of Sir Edwin Landseer, the animal painter, and her two sisters were well known as an amateur trio of beautiful voices. They used constantly to sing to Thackeray, Constable, Dickens, and others of the artistic circle of their day, of whom I have heard many anecdotes. At the age of 85 my grandmother's voice had still a wonderful full rich contralto quality, at which I used to marvel when I heard her singing the alto parts of the hymns in church. This first suggested the idea to me, that there is no "past" to the natural voice, undistorted by artificial production. And this I have since verified by restoring among others, voices of 51 and 63 years old, which were supposed to be quite worn out and past use. I found that it was only the method of use that had worn out, and that when it was discarded and replaced by conscious study of the principles which operate the natural voice, that the original voice still held all the vigor of life and buoyant qualities of youth.

The human voice does not even reach its prime until between the ages of 40 and 50, so there is plenty of time for everyone to sing. The earlier part of life can be spent to the best advantage in studying music that there may be abundant material upon which to exercise the voice later in life. There need not be no hurry to learn to use the voice before there is any musical art with which to sing. The first essential is a knowledge of music, the voice will be all the better for being kept until this is acquired.

It is a curious fact that it was the MUSICAL COURIER, nearly four years ago in Spain, which was directly instrumental in showing me that the progress of music as an art lay with America, and that it is the MUSICAL COURIER which has been the first to introduce me to the American public. I take this opportunity of expressing my thanks and appreciation of its inestimable value to the progress of musical art throughout the world. J. LANDSEER-MACKENZIE.

### Paganini vs. Ole Bull

Detroit, Mich., December 17, 1916.

The Editor, Musical Courier:

Referring to all that has been printed in your journal since last July or August about Paganini, the writer would like some questions answered. And will you please publish them.

Upon what authority does Arthur Abell claim that Paganini is the greatest violinist of all time?

What is Mr. Abell's authority when the Marseilles "Le Sud" of

1843 declares that in tone, warmth, variety and interpretation, the Norwegian, Ole Bull, was the Italian's superior?

Why did another paper of the same year declare that in the "Carnival of Venice," Ole Bull gave more rollicking sprightliness in the conversation between Punchinello and the policeman than the Italian? It states that Ole Bull ended it with a bird song, in which the violin wholly lost its identity and was a gathering of the most charming song birds.

How is it that "Music," in Vol. 11, declares, "no other human being has done such wonders on the violin as Ole Bull; no one equaled him in tone and power. Paganini, himself, fell short of (our) Ole in these attributes?"

How is it that William Thorne in his book, "Modern Idols," said that Ole Bull was the "incarnation of listening soul," and what he heard, no man heard before him? Was Paganini before him? He declared Ole Bull was an orchestra all by himself.

In "Critic," Vol. 48, Edwin Booth said to Ogden Doremus, "that Ole Bull wasn't a man, he was a God."

In Harper's magazine, Vol. 61, in the second editorial of the "Easy Chair," a comment on the "green envy" of the critics at about the time of Ole Bull's death, declares Viextempus was an exquisite master of the violin, and yet he was wholly "eclipsed by the phenomenon from Norway."

The writer can multiply instances but what is the use?

Albert Green declares that Paganini employed an unusually long bow. Where is his proof? A trip to Italy to measure the bow would change his mind. Ole Bull is the only person who used a longer and heavier bow—longer by about two and one-half inches. The proof is in the Bergen Museum.

Now, a word on Arthur Abell's contention on the amount that Paganini earned. Mr. Abell says that he earned millions. Millions of what? Millions of francs, yes, but francs are only 19 3/40 cents each even in good times. He never earned millions in dollars. He was a very close man and at his death possessed £80,000, cash. He had purchased a home he paid about £9,000 for, and he bought a German baronetcy for Achillino for £20,000.

Mr. de Becker in his encyclopedia stated that for twelve concerts, including the one at the Duke of Holland's home, Paganini on his first trip to England received the modest sum of \$25,000, something over \$2,000 per concert.

Ole Bull for one concert in Liverpool got £800, and Sarah Bolton, in her "Lives of Poor Boys," states that Ole Bull received for his eleventh and last concert in Sweden the "little" sum of \$5,000.

Listen! Ole Bull spent more money traveling over the world and in his Oleana scheme than Paganini earned in his whole lifetime. Tut! tut!

The man that "took the shine from Paganini," "he is the boy from old Norway," so the poem runs.

Frederic Grover said Mr. Abell has missed some things a mile; if so, he had better come back.

Norwegians, stand back and smile heartily when Paganini is handled so peculiarly!

Very truly,  
(Signed) OSCAR SATHER.

### Why Should Religion Make a Difference?

New York, December 13, 1916.

The Editor, Musical Courier:

I recently applied in the office of the National Conservatory of Music at 126 West Seventy-ninth street, for a position as secretary. I spent about an hour waiting for an interview and the very first question I was asked by a woman in charge was "What is your nationality?" I told her I was American. She then asked what was my denomination and when I said I was a Jewess, she immediately informed me that she would not employ me, regardless of my ability to fill the position in question; for the latter was not to be considered at all.

I do not know why one's faith should be questioned when applying for a commercial position. It is to be regretted that a woman at the head of such an artistic institution as the National Conservatory of Music should possess such narrow views. I am sure the tuition of Jewish pupils at the aforesaid conservatory is unquestionably acceptable.

(Signed) FLORENCE PERSH.

### People's Symphony Concert

The delightful feature of the People's Symphony Concert of December 24, at Carnegie Hall, F. X. Arens, conductor, was the singing of an original harmonization by Mr. Arens, of the Christmas carol, "Holy Night," sung by a semi-chorus of women's voices. They were: first soprano: Miss Hausman, Mrs. Hubbard, Mrs. John, Miss Kemp, Mrs. Lithgow, Mrs. Madden, Miss McCabe, Miss Ruane, Miss Shaw and Mrs. Shaw. Second soprano: Mrs. Halez, Miss Heroy, Mrs. Lendle, Miss Lewis, Mrs.

Mallet-Prevost, Miss Seaton, Mrs. Wildrick. First contralto: Miss Calbreath, Miss Ebeling, Miss Gauggel, Miss Reuben, Mrs. Shaw. Second contralto: Miss Berlin, Miss Broda, Mrs. King, Miss Lurch, Miss Zulauf.

Simplicity in the first verse, new harmonies in the second, and a final burst of eloquent music, employing English horn, organ, strings, and harp, Katherine Kemp and Anna Ruane singing the solo, all this made the number so enjoyable that the audience clamored for a repetition, which was done. Humperdinck's "Dream Pantomime" (in which Mmes. Calloway-John, Lurch and Bensil shared the vocal parts), was well played, with fine feeling and dainty effect. Pauline Mallet-Prevost played the Beethoven "Emperor" concerto, with beauty of tone in the second movement, and considerable brilliancy in the first and last. She is a thoroughly schooled pianist. May Peterson, coloratura soprano, sang Mozart's "Il Re Pastore," with clear and true voice, earning several recalls. Later she shone to greater effect in Delibes' "Indian Bell Song," in which she pleased to such extent that she had to sing an encore, "Deep River," following it with still another, to her own piano accompaniment, "The Lass With the Delicate Air." The difficult orchestral accompaniment to this went admirably under Arens' baton. The march finale from Liszt's "Mazeppa" and Mozart's overture to "The Magic Flute," respectively, closed and opened the concert, which was heard by a good sized audience. December 28, at Public School No. 62, Helen Helms gives a violin recital, for the benefit of the Endowment Fund. Towards this fund a total of \$21,812 is already pledged.

### Press Praises Skovgaard

The success with which violinist Skovgaard is meeting on tour is attested in the following press excerpts:

Axel Skovgaard was of course the star attraction of the New York Metropolitan Company, and his playing was of the sort that Hutchinson audiences have been educated to enjoy. His selections were especially well calculated to please a local audience, as he included a group of Kreisler arrangements, and gave as an encore that composer's favorite "Caprice Viennois," which he played most charmingly. . . . In addition to all that delightful music, a group of four vocalists gave some highly acceptable numbers.—Hutchinson (Kan.), Daily Star, November 9, 1916.

Axel Skovgaard, the celebrated Danish violinist, and his company of artists, gave an exceptionally good program of instrumental and vocal selections last evening to a large and appreciative audience at the Central high school auditorium. The violinist on his second appearance in Pueblo proved even more popular than at his first concert last winter and his numbers were repeatedly encored. The other musical numbers were of an exceptional and pleasing variety, well rendered and elicited much applause. The rendition of arias from the favorite operas, sung in costume, were cleverly interpreted and especially the "Desert Love Song," as sung by Mildred Haynes. Susan Emma Drought also proved a favorite with the audience for her excellent interpretation of a number of select songs.—Pueblo (Col.) Chieftain, November 15, 1916.

Skovgaard, who is at the head of the company, is a Danish violinist who has played before the crowned heads of Europe. He has wonderful technique and plays with a great deal of temperament. His violin has the finest tone ever heard here and his numbers were a delight to all his audience. . . . Mrs. Skovgaard played the accompaniments for all of the other artists and her playing showed that she has the sympathetic feeling that should exist between the accompanist and the soloist.—Hutchinson (Kan.) News, November 9, 1916.

Skovgaard, Denmark's great violinist, four singers, and Alice McClung Skovgaard, pianist, presented a delightful program in Central auditorium last evening under the auspices of the R. R. Y. M. C. A. Skovgaard played N. coliaw's sonata in G minor, and two groups, with the artist's touch and confidence, bringing out all the combinations of technique, harmony and tones possible on a violin. Mrs. Skovgaard proved to be a musician of fine musical sympathies as shown in her very efficient accompaniments. She exhibited great skill and clearness of tone in her piano solo, the difficult Liszt waltz.—Pueblo (Col.), Star-Journal, November 15, 1916.

### Spanish Opera in New York

Last week a company of Spanish-Americans and Spaniards sang here at the Amsterdam Opera House the Spanish operas and operettas "Marina" and "El Pufiao de Rosas," "El Duo de la Africana," "America para los Americanos," "E Pobre Valbuena."



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Graham Marr, the baritone, captivated all and was the hero of the evening. He has a powerful voice of wide range, rare histrionic ability and is always sure of himself. He sang magnificently and his acting was on a high level of excellence.—The Pittsburgh Dispatch, November 30, 1916.

Graham Marr, who completed the quartet of principals, strengthened the favorable impression he made during the engagement of the Boston Opera Company last January. He is one of the most satisfactory baritones, vocally and histrionically, to be found on the operatic stage today.—The Cleveland Plain Dealer, November 29, 1916.

The baritone, Graham Marr, showed excellent qualities. His tones were rich, and his sense of dramatic values, in acting as well as in singing, was very good.—The Pittsburgh Gazette-Times, November 30, 1916.

#### AS LESCAUT IN "MANON" (MASSANET)

That capable singer and actor, Graham Marr, was the Lescaut.—The Cleveland Plain Dealer, December 5, 1916.

Graham Marr, as Lescaut, considerably increased the favorable impressions he left by his previous performance.—The Cleveland News, December 5, 1916.

Concerning Graham Marr's singing, I have already expressed my admiration and as Lescaut, he added to the artistic value of the occasion.—The Cleveland Press, December 5, 1916.

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## KANSAS STATE MUSIC TEACHERS' ASSOCIATION AN UPLIFT FACTOR

Business Men's Appreciation of Value of Music to Community Grows—Prominent Musicians Lead in Movement—Voted Best Session of Association Ever Held

Salina, Kan., December 9, 1916.

The convention of the Kansas State Music Teachers' Association opened last night, December 6, with President Edgar B. Gordon, of Winfield, presiding. T. D. Fitzpatrick gave the welcome in behalf of the city and of the Chamber of Commerce. Among other things he emphasized the facts that the Music Association is making Kansas a better place to live in and that Salina is getting a much greater appreciation of music through the work of Paul R. Utt and the College of Music of Kansas Wesleyan University.

President Gordon, in his response, said that only in recent years business men had commenced to appreciate the real value of music, especially as a city project; the purpose of these meetings is for musicians to get together, become acquainted and to exchange and get new ideas for their own work. Plans are under way for "get-together" meetings, where the teachers will meet at all meals and plan and sing the old songs.

In speaking of other plans for the convention, Mr. Gordon emphasized those now under way to make music an art, which should appeal to more of the people, "Democratic Music." Flexible courses are being followed in the public schools to bring this about. Music too long has been the monopoly of professionals, and it is time to get more music to the people at large, and to get them to help make their own music. Too little music is being performed for the love of it, and too much for the "almighty dollar." We should have more music in the homes and more in small groups throughout our various communities. In order to do this we must commence with the present younger generation and train them to take their places in these various groups with this ideal of music for music's sake, organizing orchestras, choral bodies and other group work in all communities. This calls for unselfish service, not for a pecuniary reward, but for the good of the community at large.

Participants in the program which followed were: Clifford W. Johnston of Sterling; L. U. Rowland of Baker University, Baldwin; H. E. Malloy of Hays; Arthur Uhe of Lindsborg; Miss Abernethy of Manhattan; Mme. Pfitzner of Lindsborg; Mr. Pfitzner, the Salina Madrigal Choir, under the direction of Paul R. Utt, and Carl Preyer, Kansas State University.

At the close of the program, the teachers adjourned to the home of C. Eberhardt, where a delightful reception was held, given by the musical art section of the Twentieth Century Club of Salina. Here, the music club chorus, under the direction of Mrs. G. E. King, rendered a number of selections.

#### Thursday Morning

The morning of Thursday, the second day of the convention, was devoted to conferences. In each, the section of the "Blue Book" applicable to that division was discussed, and definite plans formulated to present to the general business meeting the next morning, courses which would fit the pupils and which would be of more help to the teachers throughout the State than had those of the older book.

Mr. Lindberg was unable to attend the violin conference, therefore after the general preliminaries, various topics were discussed as the different ones present brought them to notice. Mr. Uhe, as chairman, ably guided the discussion.

The voice conference, H. E. Malloy, chairman, had several very interesting addresses. Mr. Johnston in his paper, "Song Classics for Students," gave some good ideas as regards the use of these songs in one's teaching. Arthur Nevin followed with an able presentation of the choral situation in the State, urging the formation of more choral societies to help bring the music closer to all the people. Mr. Rowland then spoke of the value of this work to the various communities where such work was being done.

The piano conference had a very interesting session. E. K. Foster read a helpful paper upon "Memorizing," giving hints which were of value in accomplishing the desired result. An illustrated lecture by Clara S. Winter on the "Dunning System" came next, which in turn was followed by a paper on "Teaching Principles" by Miss Longenecker.

At 11 o'clock the association came together once more for the address by Alexander Henneman, of St. Louis.

Mr. Henneman outlined music as a mental, physical and spiritual factor in education and urged that it be given the proper place in the course of study. "Man's attributes are threefold," he said. "Any study that will bring into play the mental, the physical and the spiritual, is an ideal study, and this study undoubtedly is music. Music is a science whose laws are as immutable as those of mathematics. In theory we find rules of language building and laws as rigid as those which govern mathematics. This is the mental side of music. The physical is found in the technic of the instrumentalist and singer. Here the mental impression is reproduced in the physical."

Mr. Henneman advised musicians to enlighten the public on the nature and meaning of music. "Not until the man on the street realizes that music is more than merely sensuous pleasure will the art find its deserved recognition and educators be induced to admit music as a major study in the high school with full credit," said Mr. Henneman.

#### Thursday Afternoon

The afternoon meeting opened with President Gordon in the chair. The first address was "Triangular Development in Primary Music," by Miss Strouse, of Emporia. Miss Strouse first presented in the triangular development, rhythm, as was noticed first in primitive peoples. The child in the very beginning, shows imitative powers. The illustration with the nine first graders was exceptionally

good. Unconsciously the children moved to the rhythm of the music, for of course they know nothing of the different kinds of time. The use of games imitating manual labor is used very extensively. The second side of the triangle is the transitional stage, and the third, sight-singing. These two develop into originality.

The second address was "School Credits for Music Study as Given in the State of Kansas," by Herbert M. Howison, of Parsons. In order to obtain material for this paper, Mr. Howison sent out questions to various cities of the State. The first question was, "How much time had the teachers spent in preparation for teaching music that should receive credits in our public schools?" As a rule, from four years up to many years. Since this is the case, there should be due credit given in school for the work done by the pupil. Mr. Howison gave a very concise report on the high schools of the State regarding their giving credit for work done in music. Some give less so as to avoid competing with any "fine arts" school, although

giving too much credit is not likely to occur in any case. The principal factor in determining the credit is the amount of practice and preparation by the pupil.

At the close of this address the association was favored with an extra number, Paul Berger, an eighth grade boy, singing two songs.

The next address was "What Public School Music Is Doing for Our Community," by Bertha S. Hoag, of Parsons. As supervisor of Public



AT THE KANSAS S. M. T. A. CONVENTION.

(Upper picture) Paul R. Utt, secretary and treasurer, re-elected dean of the College of Music of Kansas Wesleyan University at Salina, Kan. (right), and L. V. Rawland of Baker University.

(Lower picture) Standing, left to right: Mrs. Amandus Zoellner, Joseph Zoellner, Sr., Mrs. Arthur Nevin, President Edgar B. Gordon, Antoinette Zoellner and Charles S. Skilton. Front row, left to right: Joseph Zoellner, Jr., Secretary Paul R. Utt, Arthur Nevin and Amandus Zoellner.

School Music, Mrs. Hoag has had much experience in this work. She spoke of how discouraging it used to be, at first, when in the "nineties" everyone thought it so unnecessary to have music in the public schools. But to our great joy this idea is rapidly changing. This is due in a large measure to the fact that the boards of education are seeing music from a different standpoint. As supervisor, Mrs. Hoag has found that it is very necessary to interest the teachers in order to attain the best results from the pupils. In her home schools there are fifty-three teachers and she has organized a "grade teachers' class," which meets once a week. Since organizing this class, there has been a vast difference in the appreciation shown by the parents of the May Day festivals. Before, the crowd was principally mothers; now, it is fathers and mothers. As well as in ensemble work, Mrs. Hoag believes in encouraging individual singing, but not insisting upon it. She also believes in developing singing in the colored school, for there, too, she has noticed remarkable results. Mrs. Hoag closed by stating that music "makes" toward a good community.

The next number "Calm as the Night" (Bohm) and "Indian Cradle Song" (Mathews) was by the High School Glee Club, directed by Vera Eberhardt. Mary Kirtland accompanied.

Following was the address "Teaching Music in the Public Schools" by Walter McCray, of Pittsburgh. Mr. McCray stated that art and religion were very closely connected. Religion teaches high ideals and appreciation. People depend too much on outside artists. They should develop music in themselves in order to appreciate the artists better. Mme. Pfitzner-Savarni sang in English "Haedfriedhof," "Schöne Katherine," "Cradle Song," and "Nightwanderer," all by Walther Pfitzner, of Lindsborg. The songs were moved up from the Kansas composers' program.

Following was the address, "Harmony Classes in High Schools," by Miss Gamble, of Emporia. That these classes should aim to develop musical taste and appreciation rather than to make good composers, was the main idea advanced.

At 4 p. m. a MacDowell recital was given by Otto L. Fischer, of Wichita. He played prelude from the first modern suite, "From an Old Log Cabin," "Of Bre'er Rabbit," "From an Indian Lodge," concert study in F sharp.

This was followed by the Kansas composers' program: Sonata for violin and piano, op. 51 (Carl Preyer, Lawrence), Wort Morse, Carl Preyer; "Love of a Day," prelude from Kansas Union May fete of 1916, "Tossing Sea"



(Arthur Nevin, Lawrence), Evelyn Fogg Olcott; "Romance," "Berceuse" (Arthur Soderstrum, Topeka), Lovelia Hilty; organ fantasy, "Legend of the Organ Builder" (C. S. Skilton, Lawrence), C. S. Skilton.

In the evening the Kansas chapter of American Guild of Organists had charge of the services. Mrs. Utt played the prelude, consisting of two numbers, "Autumn Memories" and "Willows," by Roland Diggie.

The members of the association appreciated being able to hear the impressive service at the Cathedral, particularly Professor Utt's solo, "Judge Me, O God" (Buck).

The address by Father M. L. Kain, of Hutchinson, was one long to be remembered.

At the conclusion of the Guild service, the Kansas chapter met in business session in the choir room of the Cathedral. In the absence of Dean Whitehouse, Subdean Hirschler acted as chairman. Routine business was attended to, and then three new members were voted upon—Roy Alman, Salina; Hagbard Brase, Lindsborg; Alfred Hubach, Independence.

The election of officers for the ensuing year then took place, resulting as follows: Dean, D. A. Hirschler, Emporia; subdean, R. H. Brown, Manhattan; secretary, Mrs. Paul R. Utt, Salina; treasurer, Mildred Hazelrigg, Topeka; registrar, Alfred Hubach, Independence; librarian, Agnes Bradley, Salina.

#### Minutes of the Annual Business Meeting, Friday, December 8, 1916

The business meeting of the association was called to order by President Gordon on Friday, December 8, 1916, at 10.45 a. m. The minutes of the preceding annual convention and of the meeting of the executive committee at Emporia in June were read and approved. The treasurer's report was read and approved tentatively, subject to the findings of the auditing committee. Books examined and found correct by auditing committee, H. W. Steinger and Mary Thomas. Report of the accrediting committee, H. L. Butler, chairman, received and adopted. Report of the revision committee approved and adopted. Report of committee on constitution (Mr. Skilton and Mr. Lindberg) not complete, and committee was continued and given instructions to see that the revised constitution and by-laws be included in the courses of study to be published by the revision committee.

Motion: That the president be given power to appoint district vice-presidents who are members of the association, whose duty it shall be to organize district or county associations as each local vice-president may see fit. Motion carried.

Motion: That students holding a public school music certificate from the State Board of Education or from State schools shall be automatically accredited upon the payment of the proper fee. Motion carried.

Resolution: Be it resolved, that this association after January 1, 1917, no longer grant certificates in public school music. On motion, resolution was made retroactive. (Note by secretary: The former of these resolutions is made of no effect by the latter one.)

Motion: That the constitution be amended making the initiation fee two dollars and the yearly fee thereafter, one dollar. The members failing to pay yearly dues will be required to pay the initiation fee for reinstatement. Motion carried.

Motion: That the Kansas State Music Teachers' Association affiliate with the Association of Presidents and Past Presidents of the State and National Music Teachers' Associations. Motion carried.

Resolution: Be it resolved, that the association appro-

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New York Tribune, Oct. 25, 1916.—"His variety of tone color was most praiseworthy."

New York Sun, Oct. 25, 1916.—"He is a musician whose playing is never superficial."

The Evening World, Oct. 25, 1916.—"Played with the devotion and profundity of understanding which are his most prominent traits."

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prate from a general fund the sum of twenty-five dollars to apply on the expenses of the president or some other delegate to the annual meeting of the above national association. Adopted.

Parsons, Kan., was designated as the next meeting place of the State Association.

Motion: To add to the gifts of the A. G. O., to Fr. Kain the sum of six dollars and to the gift of Christ Cathedral the sum of four dollars. Motion carried.

Motion: That program numbers which are to be printed upon the program must be in the hands of the chairman of the program committee at least three weeks before the convention. Motion carried.

Members of the executive committee elected for a term of three years. H. M. Howison by acclamation. Unanimous ballot cast by secretary, H. L. Butler and Otto Fisher by ballot.

Officers elected as follows: President, D. A. Hirschler; vice-president, Mildred Hazelrigg; secretary and treasurer, Paul R. Utt.

The accrediting committee was re-elected as now constituted: Messrs. Butler (chairman), Ades, Skilton, Loudenback and Rogers.

Resolution: Be it resolved, that the Kansas State Music Teachers' Association extend its grateful appreciation to the trustees and members of the Presbyterian Church for the use of their building; to the Salina Chamber of Commerce; to the music section of the Twentieth Century Club; to C. Eberhardt; to Miss Bradley, organist; Miss Wellington, choir director; to Dean Kinkead; to the vestry and members of Christ Cathedral for the special choral evensong; to Father Kain, of Hutchinson, for his address at this service; to the Madrigal Choir of Salina; to the High School Girls' Glee Club; to Alexander Henneman for his address to the association; to the J. W. Jenkins Music Company; to the Salina newspapers, and to all others for the many courtesies extended the association during the meeting in Salina. Secretary is hereby instructed that these resolutions be printed in the local newspapers, and a letter of thanks be mailed to the individuals mentioned.

(A rising vote of thanks was extended to Mr. Utt, secretary, for his efficient service, and Mr. Gordon, the retiring president.)

Resolution: Be it resolved, that the executive committee be informed that it is the sense of this meeting that the date of the annual convention be changed from the first week in December to the first week in February. (Adopted at the afternoon session, Friday, December 8.)

#### Friday Afternoon

The program Friday afternoon commenced shortly after three o'clock. Evelyn Hartley, of Emporia, contralto, sang several American composers' selections. She was followed by E. K. Foster, pianist. Edith Bideau, of Pittsburgh, sang next. Elton Calkins, tenor, from Manhattan, then gave two more American songs. Gladys Hawkins was heard in "Humoresque" (Reger) and "Scotch Dances" (Beethoven-d'Albert). May Carley, of Manhattan, contralto, sang songs by Coleridge-Taylor and MacFadyen. Joseph A. Farrell, baritone, of Lawrence, was heard in songs by Salter, Lehmann and Foster. Mr. Loudenback, of Atchison, closed the program with Beethoven's "Pathétique" sonata.

At eight o'clock in the evening at Convention Hall the teachers and people of Salina assembled to hear the Zoellner Quartet. This year the Zoellners are playing two numbers by Charles Skilton, a former president of the State Association, who is still a member of the association, who was in the audience. At the suggestion of retiring President Gordon, Mr. Utt, secretary, introduced Mr. Skilton to the audience. He then gave an analytical lecture upon the program to be given that evening, giving the circumstances causing him to write the two dances which were the last numbers upon the program the Zoellners gave. By the way, these two numbers were as fine a piece of writing for quartet as any modern composer has brought forth. The audience seemed to realize this fact, and would not leave until the quartet gave them an encore, using for this encore a very delightful soft lullaby, also by Mr. Skilton.

All in all with one voice the teachers voted this as the best session of the association which has ever been held.

#### Helen Stanley Enjoyed With Barrère Ensemble

Helen Stanley displayed her vocal art in French and Italian songs as soloist with the Barrère Ensemble at the Cort Theatre, New York, Tuesday afternoon, December 10. She was in splendid voice, a voice notably smooth, rich and pliant and likewise of lovely timbre, and she sang with depth of expression which made every number on her program a delight to the goodly sized audience present. Miss Stanley's groups included songs by Marais, Gretchaninow, Duparc, Scarlatti, Favara and Bimboni. Miss Stanley, the Barrère Ensemble and Mr. Bimboni, pianist, concluded the program with five short compositions by Chausson.

Members of the Barrère Ensemble were heard in the Mozart serenade in C minor, in novelties by Griffes and Kramer, a Kreisler adaptation and two movements from "Quatuor" for four flutes by Kreutzer.

#### Providence Hears Mme. Langenhan

Christine Langenhan, soprano, opened her concert tour December 17, at Providence, R. I., where she was enthusiastically received by a large audience. Comments of the local press follow:

Christine Langenhan made a good impression with her big and brilliant voice. Her songs proved very popular and she responded with many extra selections, among which were the following: Mme. Langenhan's singing of the Mascagni aria showed the breadth and power of her voice to such advantage that one wished for more operatic excerpts. Herman Speller played excellent accompaniments.—Providence Journal and Bulletin, December 18, 1916.

Christine Langenhan uses her powerful voice in splendid fashion and couples this with dynamics and shading that make her tones a pleasing asset. Her record of achievements in this country have been supplemented by many operatic appearances in leading roles in European opera houses.—Providence Tribune, December 18, 1916.

#### ANNE STEVENSON

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## YONKERS HIGH SCHOOL GIVES "MESSIAH"

Park Hill Quartet Concert—Riesberg Pupils' Recital—  
Harold Land Sings

Yonkers, N. Y., December 23, 1916.

George Oscar Bowen, director of the Yonkers high school chorus, presented "The Messiah" at Philipsburgh Hall, December 21. The board of education backs Mr. Bowen in all his enterprises, and on this occasion for the first time paid all expenses in connection with this creditable performance. Mme. de Moss, sweet of voice, flexible as ever, sang "Rejoice Greatly" in highly enjoyable manner. Rose Bryant has a voice of smoothness and did well. John Barnes Wells sang with devotional expression, and Robert Maitland with dramatic sincerity. The Yonkers high school orchestra, with organ and piano, furnished the instrumental background.

The two choruses of six hundred voices of the Yonkers high school have in preparation Verdi's opera "Aida" for presentation at the spring concert in May. The proper presentation of this work requires six soloists and a large orchestra.

The annual concert of the Park Hill Quartet, at Park Hill Country Club, December 9, brought a varied program, mainly of modern composers. This quartet consists of Bessie Riesberg, violin; Irene Russell, cello; Alexander W. McCready, violin; and Herman P. Ross, piano. They were assisted by Violet Dalziel, soprano; Anna Russell, harpist, and Arthur Fiedler, baritone. The quartet plays with unity of expression, and was especially enjoyed in Widor's "Serenade" and the "Prize Song." Miss Dalziel sang Micaela's

aria from "Carmen" with beauty of voice and expression. "Fairy Pipers" was beautifully done and brought her rounds of applause. Anna Russell made a hit with her harp solos, and Mr. Fiedler has a resonant voice.

Nineteen numbers made up the program of a studio recital by the pupils of F. W. Riesberg, December 15. They all played well, bringing credit to their instructor. Hazel G. MacConnell, pupil of the Boice studios, New York, sang songs by modern composers with a voice full of clear and throbbing expression. The list of pianists follows: Helen I. Taylor, Georgia B. Burlingham, Henrietta J. L. Witzel, Avis L. McClean, Miriam Rayfield, Suzanne Lieven, Angeline Kelley, Martha F. Carpenter, Marcella Riesberg, May A. Steadman, Beatrice and Grace O'Brien, Elizabeth Quirk, Florence A. Gwynne, Dorothy Andrews, James Rae Clarke, Eugene B. Geh and Fred W. Steinkamp.

Harold Land was the special soloist at the First Presbyterian Church on Sunday afternoon, December 10, at the Vesper Service. He sang Scott's "The Voice in the Wilderness" in his usual fine style. Mr. Land, while a very young man, has a wonderful voice and is always to be depended on.

### Eddy Recital Tour

The coast to coast organ recital tour of Clarence Eddy begins in January, when many cities not before visited by the eminent American organist will hear him for the first time. Following Portland, Ore., where Mr. Eddy plays in the Columbia Theatre, January 2, he goes to Spokane, Wash., a recital in the Clemmer Theatre. There follow engagements in Redfield and Pierre, S. Dak., January 8 and January 9. January 17 he opens a large organ in the First Presbyterian Church of Hastings, Neb., and then comes the Orpheum Theatre, St. Joseph, Mo., January 18. Chicago is booked at St. Paul's Evangelical Lutheran Church, January 23. He then continues through the Middle West and South. Organizations and churches desiring his services should get in touch with him at once, that they may arrange suitable dates. Of his playing some recent papers printed the following:

It is quite unnecessary nowadays to dwell on Eddy's digital and pedal control of his instrument. So sufficient is his technique that his audience seldom remembers the mechanism behind his art.—Spokane (Wash.) Spokesman-Review.

Mr. Eddy's registration, and he is a past master in the art, commended itself as a most noteworthy feature of his performance, for probably no such excellent tonal balance has ever been secured from the big organ in the Auditorium as that attained by him yesterday afternoon.—Los Angeles (Cal.) Express.

Clarence Eddy was heard before an audience that taxed the capacity of the Independence Boulevard Christian Church. For many seasons Mr. Eddy has visited this city and each engagement seems to attest to the final degree his perfection in organ technique and expression.—Kansas City (Mo.) Journal.

Seldom does an audience so universally praise an artist, as the current comments after the recital showed Mr. Eddy to be regarded. He has complete mastery of the organ, such mastery as can be attained only through a lifelong study. His registration is remarkable and his tone coloring wonderful. He has a depth of conception and a breadth of style, the expression of which is made possible through his admirable technique. Those who heard him last night readily concede that he is one of the greatest organists living today.—Rockford (Ill.) Republic.

### What They Think of Zona Maie Griswold

Zona Maie Griswold, soprano, has a number of interesting testimonials to the beauty of her voice and of her art. Marie Rappold, the well known soprano of the Metropolitan Opera Company, said: "She is so delightful in her fresh youth and beauty with that marvelous voice, so sweet, so fresh and pure! The big success will certainly come to her!" Another member of that company who has expressed his appreciation of Miss Griswold's singing is Herman Weil, baritone, who declared that in his opinion she has "a wonderful voice of rich, warm color, that is bound to be recognized as great in the operatic world, charming personality and intelligence in

things musical, a combination that will not fail to win the big success."

"A voice that seems to have absolutely no limitations, with the soul reaching dramatic quality of the wonderful Nordica," was the stated opinion of Mr. Neely, conductor of the Grand Saline (Texas) band, and W. Blank, concert director of Berlin registered his opinion thus: "She will make her mark in the world of song, and America will be proud of another star in her musical crown."

### The Perfields Have Come to Town

Mr. and Mrs. T. H. Perfield, founders of the Perfield Ideal School Chain Plan Methods, have been at the Great Northern Hotel, New York City, for little more than a week. Their aim is to create and organize suburban and rural normal and private classes for both children and adults, with a universal examination certificate standardized from a principle instead of a law. The system was begun in 1905, and operation has already begun in over



THE ABOVE PICTURE OF LUCIEN MURATORE AND HIS DISTINGUISHED AND POPULAR WIFE, LINA CAVALIERI-MURATORE, WAS MADE EXCLUSIVELY FOR THE MUSICAL COURIER BY THE FAMOUS TENOR.

## A PROOF!



### "Adelaide Fischer's Concert was a Great Success, Wasn't It?"

This remark was made to one of our staff by a member of the G. Schirmer Music Publishing Co. several days after her recital at Aeolian Hall. To the query as to how this was known, whether by personal attendance or by hearsay, the reply was, "Neither,—we base our judgment upon the large number of people who have been bringing in her programs and buying the songs that she sang."

And after all that is rather conclusive evidence,—don't you think?

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Aeolian Hall

New York

### Echoes of

## Arthur Hartmann's

NEW YORK RECITAL  
NOVEMBER, 26, 1916

Arthur Hartmann in his violin recital, gave as fine a reading of the Bach "Chaconne" as has been heard here in many a day. It was essentially sane and reasonable, yet imbued also with that larger dramatic spirit which only the loving and enthusiastic student of Bach can evoke from the master's absolute music. Such playing might well be called the dramatization of technique, just as such composing is in its nature the dramatization of purely formal beauties.—Evening Mail, Nov. 27, 1916.

Mr. Hartmann has displayed splendid art in the past, but never so finished an art as on this occasion. His master achievement was Bach's much played, and sad to relate, much misplayed, "Chaconne," a work on which one can judge an artist. Hartmann won high honors in it. His performance of this contrapuntal and difficult work was

marked by none of the qualities—the unyielding, the academic, the educational—that make us frequently dislike this piece. He played the immortal composition with such freshness, such naturalness, so musically, so originally—musically (pardon this expression) that it gave the hearer real enjoyment, particularly since in his art of bowing there was the surge of dramatic emotion.

In the brilliant pieces he put his entire glowing temperament and displayed his finely elastic rhythmic sense and the well grounded brilliance of his virtuosity.—The Staats-Zeitung.

Mr. Hartmann has been favorably known here. His playing is characterized by a high degree of technical finish, by a fine tone and by a serious and tasteful style.—The Times, Nov. 27, 1916.



Photo © E. F. Foley, N. Y.

Management: HARRY CULBERTSON, 5474 University Ave., Chicago

2,900 examination centers from ocean to ocean; in Honolulu, China and Alaska.

Effa Ellis Perfield has been giving demonstrations every day in New York. Thursday mornings at 10 o'clock, she invites all teachers who are interested in the system to call and see just how she does her creative work in music. Last Thursday morning, a very interesting hour was spent with Mrs. Perfield. Mrs. Perfield's pedagogy is based upon the following principles: inner feeling, reasoning and drills. The inner feeling is developed through precious experience or knowledge and through the ear, the eye and touch. First of all she appeals to the inner feeling of the child, then she shows the child just how to reason for himself and not lean on the judgment of another, as most of them do at the present time. This is accomplished by teaching the child the use of the thing. Drills serve to develop his or her skill. The subjects taught are sight reading, rhythmic, melodic and harmonic dictation, ear training, improvising, harmonizing, and melody building.

Many teachers have a knowledge, but a worthless pedagogy. With the Perfield one Mrs. Perfield guarantees to make a child of seven years take dictation, at the first lesson.

### Dai Buell to Return to Native City for Recital

Indiana, heretofore known as the native State of many well known literary lights, can also claim a most talented exponent of a sister art-music. Dai Buell, the charming young pianist, who created such a highly favorable impression at her Boston recital last season, and who will shortly be heard in recitals in New York and Chicago, first displayed her musical aptitude in Logansport, Ind., her birthplace.

It is quite natural, therefore, that her fellow townspeople, upon hearing of her success, should wish to welcome her back, and so a recital has been arranged for January 24, at which the entire town promises to turn out en masse, and for which event every hall in the city was offered Miss Buell.



### S. Constantino Yon Presents an Interesting Program at Saint Vincent Ferrer Church, New York, on Christmas

S. Constantino Yon, organist and choirmaster at Saint Vincent Ferrer Church, Lexington avenue and Sixty-sixth street, New York, presented the following interesting program there on Christmas: First Mass, "Asperges," P. A. Yon; "Kyrie," "Gloria," and "Credo" from "Missa Melodica," P. A. Yon; offertory, "Adeste," Novello; "Sanctus," "Benedictus" and "Agnus Dei" from "Missa Mater Annabillis," for male choir, and forty boy choristers (first time) by Capocci.

This program was repeated for the eleven o'clock mass.

### Kernochan's "And This Shall Make Us Free"

A new song by Marshall Kernochan, composer of various choral works, songs, etc. (his "The First Cam-u-el," for male voices, was recently sung by the Mendelssohn Glee Club), has been published by G. Schirmer. It is a setting of Daniel Sargent's poem, "And This Shall Make Us Free," which claims the attention of up-to-date singers. It is four pages long, ranging from low E (first line, treble staff) to high A, above the staff. It is manifestly impossible to describe a song, but, briefly, it may be stated that this is eminently singable, and equally playable, coming to a fine climax on the words:

"That over the mountain  
Comes the sun,  
And it shines on you and me."

In order to give some idea of the composition, the first page is herewith reproduced in fac-simile:

### And this shall make us free

Daniel Sargent      Marshall Kernochan

Voice      Flowing and rather fast

Piano      *p* not too accented

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### Paul Althouse Proves His Worth

"Opera singers are frequently disappointing as interpreters of songs," declared the Providence (R. I.) Journal of December 11 in commenting upon the appearance there of Paul Althouse, tenor of the Metropolitan Opera Company. "Here again Mr. Althouse proved his worth. Both his German and English songs were fine examples of polished vocalism and were sung with a keen appreciation of their artistic requirements. Like the note of a trumpet his high notes rang out clear and true and with magnificent power. His songs were of widely different styles, to which he adapted himself fully. His fine control of the upper voice was shown by the use of a legitimate tone on extremely high notes, held softly at the end of a phrase, which by most tenors would be taken falsetto." The Evening Tribune spoke of the "charm of his diction," "the finesse and warmth of his interpretation" and "his personal authority" being in evidence, and also remarked that he "sang with elegance of style and his dramatic and musical intelligence was demonstrated."

In the Evening Bulletin appeared this paragraph:

Mr. Althouse's voice is of dramatic proportions and is used with a skill that makes it a nearly perfect instrument for the expression of his intense and artistic nature. When he wills there is almost unlimited vocal power, but unlike many singers who possess big voices this ability does not lead him into the inartistic habit of a too frequent use of tremendously loud tones for display.

### Haarlem Philharmonic Society's Second Musicale

The second musicale of the Haarlem Philharmonic Society of the City of New York was held in the Astor Gallery of the Waldorf-Astoria on Thursday morning, December 21. Great care was exercised by the Committee of Arrangements, of which Mrs. Warren van Kleeck is chairman, in the selection of the artists.

Dainty Belle Story, amusing Tom Dobson, and an en-

# MARIA BARRIENTOS

COLORATURA SOPRANO

## IN CONCERT BEFORE HER OPERA SEASON

A few dates in January and February are still available.

Make immediate application to the Metropolitan Musical Bureau, Aeolian Hall, N. Y.

Watch the pages of the leading Magazines in January and February, during Barrientos' Concert Season, for a remarkable series of full-page advertisements, which The Columbia Graphophone Company is devoting to the song recordings of the famous Spanish diva.

In February Barrientos rejoins the Metropolitan Opera Company.

tertaining newcomer, Wilfred, the lute player, all shared in the profuse amount of applause.

Mr. Dobson's first group consisted of two German songs by Weingartner, "La Paix" (Hahn), "Nuit d'Ete" (Tremisot), and Tosti's "Ridomami la Calma." A number of songs by Carpenter, which, by the way, was one of the novel features of Dobson's recent New York recital, were sung on Thursday, and sung in that unique Dobson style which is so impressive. "On the Seashore of Endless World" and "The Highwayman" were particularly well liked. A group of his own compositions consisted of "Yasmin," "At the Edge of the Sea," "Katty Gallagher," "Westland Row," "When I Was One and Twenty" and "Cargoes."

Belle Story, a picture in old blue and saffles, skillfully thrilled her way through "Charmant Oiseau" (David) with amazing ease. "Listen to the Voice of Love" (Horne), "The Flower o' Dunblane" (Gutman) and "We Two Together" (Kernochan) served admirably to display her lovely coloratura soprano voice of unusual purity and sweetness.

Wilfred, the lute player, bringing with him an atmosphere of charm, delighted his audience with old French and English folksongs accompanied by the lute.

Gladys Manee, Beatrice Nichols, Alice Watkins and Beverly Brant, carrying wreaths of green and scarlet, acted as ushers.

### FLINT, MICH.

Musical Activity in the City, the Third Largest in the State, Constantly on the Increase—  
Evan Williams Delights

Evan Williams, tenor, delighted a large audience at the Masonic Temple recently. Said the Flint Journal of December 12: "Mr. Williams appeared here in the Flint Philharmonic course, presented under the local management of Joseph M. Gillespie, whose first introduction to the Flint public as an impresario came less than a year ago when he scored a success in the presentation of Frances Ingram, contralto. Since Miss Ingram, Mr. Gillespie has presented other artists of equal caliber with a success that has brought to him much congratulation. Reinold Werrenrath, baritone, Efram Zimbalist, violinist, Mabel Garrison, soprano, and Sophie Braslau, contralto, are listed among the artists yet to appear on the Philharmonic course."

The first concert in this course this season brought Ethel Leginska, pianist, who was a signal success.

### Instrumental Organizations

Instrumental organizations are represented by the Buick Band (George Dunbar, director), a fine organization of fifty musicians; the Salvation Army Band (David Nock, director), of forty pieces, which a year ago was sent to London as the largest and best Salvation Army Band in the world, to appear at a centennial celebration and the Ferneau Orchestra (H. J. Ferneau, director). J. G.

### Regarding Mme. Morrill Pupils

From Far and Near

This is proving to be one of the busiest seasons in the remarkably busy life which the well known teacher of voice, Laura E. Morrill, has enjoyed. In addition to her work at her New York studios in the Hotel Majestic, which occupies her time five days a week, Mme. Morrill gives sixteen and seventeen lessons each Saturday at the Hotel Puritan, Boston.

Among the singers who are reflecting credit upon this excellent teacher's instruction by their success in the musical world are Lillia Snelling, contralto, who is a great favorite in Boston and vicinity; Irene Boucher, soprano, who has been engaged to appear as soloist at the Woman's Club of Brockton, Mass., the latter part of the month (this being one of the most important musical clubs in the vicinity of Boston); Jessie Pamplin, who is enjoying

marked success in far away Argentina, and Russell Bliss, basso, whose work shows steady and consistent growth.

Studying with Mme. Morrill this season are pupils from practically every State of the Union and a number of the foreign countries as well. Among those who deserve special commendation for the application and progress which their work shows are Jean Walepole, soprano, of Pueblo, Colo., and Helen Gloyd, soprano, of Oklahoma City. After studying with Mme. Morrill for the past two years, Bonnie Morrison, contralto, has returned to her home in Phenix, Ariz., where she will devote her time to music. And so on, ad finitum.

### Greta Torpadie in Mozart's "Impresario"

December 28, at the tenth anniversary of the Bohemian Club, Franz Kneisel, president, Mozart's "Impresario" will be given. The opera will be performed with the same cast which was heard in New York in the Empire and Garrick Theatres last fall, with one exception. Greta Torpadie, the soprano, will sing the part taken by Mabel Garrison when given before. Among the original principals who will sing at this anniversary are Albert Reiss, David Bispham and Lucy Gates.

### Julia Claussen Obligated to

Cancel Opera Performance

The "Lohengrin" performance at the Auditorium in Chicago is scheduled for January 7, with Julia Claussen as Ortrud. She will, however, not be able to sing at this performance, as she will appear the next day as soloist with the New York Symphony Orchestra, Walter Damrosch conductor, in Washington. January 9 and 10, she will appear with the same orchestra in Philadelphia and



Photo by Matzenc.

JULIA CLAUSSEN,  
As Ortrud.

Baltimore. Mme. Claussen regrets very much that the dates conflict, but she was booked with Damrosch in February of last season. It may be interesting to know that Mme. Claussen's debut in America was as Ortrud at the Chicago Auditorium on January 1, 1913.

# MISCHA LEVITZKI

PIANIST

Management: DANIEL MAYER, Times Bldg., New York City  
Baldwin Piano Used

This young man played with extremely rich and well-varied tone, with sunny clarity, with well-marked rhythm and with an exquisite sensitiveness in the balance of voice parts. His first and foremost trait seemed to be an unerring instinct for the melodic phrase, for it never escaped him in any passage, however seemingly that passage was pure ornament. In short, Mr. Levitzki convinced his hearers that he was one of the most delightfully musical pianists that have come before this public in recent years. He should have a future of honest artistic success.

W. J. Henderson, in The Sun, Wednesday, October 18, 1916.





### Tilly Koenen Now Singing in America

Tilly Koenen, the Dutch contralto, is now making her third visit to the United States. Since her arrival here in November she has been singing in the South and in Canada and is at present on a Western tour, which will include a Lieder recital Sunday afternoon, December 31, in Indianapolis, and appearances in several other towns of the Middle West. In January she comes back East and will be one of the soloists at the Metropolitan Opera concert on the afternoon of January 14, when, under the direction of Bodanzky, only Mahler works are to be given. Miss Koenen's selections on this occasion will be the "Kinder-totenlieder."

December 15 Miss Koenen was one of the soloists at the Philadelphia production of Mahler's "Das Lied von der



TILLY KOENEN.

Erde." Reviews of her singing there are shown in the clippings appended, taken from the Philadelphia press. Miss Koenen on previous tours to this country was the soloist with Gustav Mahler's orchestra in New York and Brooklyn concerts. She sang for the first time under his baton in Petrograd.

In response to the writer's question as to her plans, Miss Koenen breezily responded: "I am going East and West and everywhere. I am always 'between the wheels,' so to speak, but I am not going to California this year—perhaps next year," showing that this contralto from across the water is a much demanded singer in America.

Apropos of the Philadelphia performance mentioned above are the following flattering testimonials:

Mme. Koenen gave a delightful performance, her voice seeming exactly to realize the meaning of the composer, and remaining always a part of the orchestration, while being clear and distinct. She was never in any sense a soloist, only a thoroughly adequate representative of the poem's content. Her dignity and repose were a great assistance in this endeavor to remain undetached. She seemed like a perfect instrument, admirably poised and in harmony with the other instruments.—The Philadelphia Record, December 16, 1916.

Miss Koenen has a voice that is full of volume, yet sweetly toned, and she is one of very few of the present day concert singers who could have given the three long numbers allotted to her with such fine effect.—Philadelphia Press, December 16, 1916.

### Eddy Brown, "a Musical Intellectual"

A recent success of Eddy Brown was his appearance in Philadelphia as soloist at the second morning musicale given at the Bellevue-Stratford. The violinist's playing was warmly praised by the Philadelphia critics who placed him unhesitatingly among the foremost artists of the day. "Eddy Brown's personality," stated the Philadelphia

Press, "added much to his fine display of art as violin soloist. His beautiful interpretation of Schumann's 'Vogel als Prophet' was so much admired that he was compelled to repeat it."

"Mr. Brown has that quality of balance that makes the great violinist. He has in him power of emotion, kept from vulgar emotionality by masculinity of mind. He has technical poise, unspoiled by a desire for showy display of technique. He is distinctly a musical intellectual, but he is not a musical snob. There is plenty of human beauty in his stopping and trilling and what not. When he reaches real inspiration, as he did in summing up the faint and magic song of Schumann's prophet-bird, he may well make the daughters of music rejoice. In all he does there is celerity and smoothness and the hint of artistic maturity."

### Dr. Carl to Bring Forward New Works for Organ

Several important organ compositions have recently been written for and dedicated to Dr. William C. Carl, who will bring them forward early in the New Year at his New York concerts and recital tours.

Foremost is a new organ symphony in four movements by Louis Vierne, the distinguished organist of Notre Dame Cathedral, Paris. The symphony is written on broad lines, and is by far the most scholarly and comprehensive of anything yet done by Mr. Vierne. It is also the largest and most important work for organ published since the European war began.

A new sonata by Mortimer Wilson is now on the press, and will soon be played by Dr. Carl.

Among the smaller pieces are "April" by Harvey B.

### The Biltmore Series of Friday Morning Musicales

Management: R. E. JOHNSTON  
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THE HOTEL BILTMORE begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1916-1917.

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### KNABE PIANO USED

Gaul, "Priere à Notre Dame" by Arthur Hartmann, and "Aphrodite" by Ralph Kinder.

Dr. Carl is booked for a big season of organ concerts, and is having unusual success at all of his appearances.

### Von Hemert and Gulick in Joint Recital

An unusually interesting song and organ recital was given jointly by Theodore von Hemert, baritone, and Charles Leech Gulick, organist, on Thursday evening, December 21, at Aeolian Hall, New York.

Mr. Von Hemert, who made such a favorable impression last season, was in excellent voice. He sang three groups of songs, French, German and English, the last group including one Dutch song. To this Mr. Von Hemert added two insistent encores. His artistic work is well known to New York concert audiences, and therefore needs no further comment.

Charles Leech Gulick disclosed ability of a high order in

the art of organ playing. His numbers included prelude and fugue in A minor, Bach, and concert overture by Faulkes.

Richard Hageman accompanied with artistic perfection.

### Mabel Garrison and Florence Hinkle Soloists in "The Messiah" With New York Oratorio Society

Mabel Garrison, who has been unexpectedly called upon to sing in "Francesca da Rimini" at the Metropolitan Opera House this Thursday evening, December 28, will sing in the New York Oratorio Society's performance of "The Messiah" the following Saturday afternoon at Carnegie Hall as announced. Her place at the Thursday evening "The Messiah" presentation will be filled by Florence Hinkle. Inseparably connected with New York's celebration of Christmas, Handel's "The Messiah" is perhaps the most impressive and heart-searching expression of the joyful exaltation of Christmastide. In hundreds of churches and halls parts of it if not the great work entire, are given every year. Probably the most complete and authoritative rendition, with able and carefully trained singers, splendid full orchestra, and the most eminent soloists, is that given by the Oratorio Society of New York, at Carnegie Hall each year. The coming two performances will be the ninetieth and ninety-first times this magnificent organization, founded by Leopold Damrosch and now conducted by the celebrated Louis Koennenich, has given it.

### Soldiers' Tribute to Mme. Edvina

Upon the occasion of Mme. Edvina's recent visit to Calgary, Alberta, where she sang in concert in November, it was rumored that she was to visit the quarters of the 232nd Battalion, the only French-Canadian regiment recruited in the Western Provinces. At once the soldiers busied themselves in preparations which would do honor to the expected guest. They scrubbed the floors of the Y. M. C. A. hall, and decorated the walls with bunting and flags, and within an hour or two had taken up a collection of over \$30 with which to buy flowers to present to Mme. Edvina. Unfortunately, however, the singer was unable to be present as she had to take the train in order to arrive in Calgary in time for her next concert and great was the disappointment on both sides.

### Florence Seligman's Song Recital

On Wednesday evening, December 20, Florence Seligman, soprano, gave a song recital in Wallace Hall, Newark, N. J. She has an excellent voice and sang with expression. Her interpretation of the various numbers gave her every opportunity to show her ability as a stylist. Many encores were necessary and Miss Seligman received an abundance of beautiful flowers.

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Mme. Barnolt and Mr. Griffie sang in Minneapolis on November 11 at a studio tea, and Mme. Barnolt sang again in Minneapolis on November 15 at a reception given by Mrs. Charles Chase. On December 5 they opened a new theatre at Willmar.

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### John Powell to Play "Teutonica"

"Teutonica," the much talked about sonata by John Powell, the well known and popular Virginia pianist, will have its first public hearing in Aeolian Hall, New York, Friday evening, January 26. Mr. Powell gave a performance of this work not long ago before the members and friends of the Friends of Music Society. The critics on that occasion were much impressed with the work, many of them going so far as to state it was an ambitious work. Others were so highly impressed with the sonata that urgent requests have come to Mr. Powell to play it for his next recital.

Owing to the length of the work there will be no other number on the program. The sonata is in three movements. For this recital Mr. Powell is having printed program notes of explanation. These notes are from the pen of Benno Moiseiwitsch, and were the same as used at Bechstein Hall, London, when the work was given its first performance, March 7, 1914.

### Vera Barstow's Playing "Is Always a Delight"

"Vera Barstow did not set out frankly to entertain; she did not deliberately do so by means of 'stunts' on her violin, but perhaps she was innately the most musical of them, and perhaps, in her quiet way, she gave most enjoyment, for she won a generous share of applause. Her playing is always a delight." The above is quoted from the Boston Transcript, and is a good example of what the press of that conserva-



VERA BARSTOW,  
Violinist.

tive city said regarding the work of the young American violinist. And a further perusal of this press opinion reveals the fact that in the opinion of the Transcript, Miss Barstow "swings freely and easily into an accurate and contagious rhythm and her tone is firm, sure and lovely, and never misses the delicate poetry of her melodious instrument." Commenting upon the various numbers of her program and her performance thereof, the writer says: "Debussy's 'Il Pleut dans mon Coeur,' for instance, she played admirably and beautifully. . . . In the vein of Tartini and De Beriot, Miss Barstow played unassumingly and unostentatiously, for technique is secondary with her—it is her means not her goal. When a technical passage comes up she plays it quietly and easily, but none the less surely."

And this opinion is shared by the music lovers of Winnipeg, Elmira, New York, and the other cities where this artist has charmed with the beauty of her playing.

### Choruses of the New York High Schools

The High School Choral organizations of Greater New York met with such success last year, that the number of members and societies have been more than doubled. This practical demonstration of singers was embodied in a seven day Festival of the High School choruses, which closed with a monster concert at the College of the City of New York, May 14. This series of High School concerts was inaugurated by Prof. Henry T. Fleck, of Hunter College, whose aim was to offer students, as part of their regular educational work, an opportunity to study great choral masterpieces, and place the classics in music upon an equal footing in the school curriculum with the classics in literature, and receive credit for the same. Starting out last May with Gounod's "Gallia" and Max Bruch's "Fair Ellen," these works were given with a professional orchestra and soloists at the following High Schools: Flushing, Edward Marquard (director); Richmond Hill, Lillian Greene (director); Jamaica, Marie McConnell (director); Manual Training, Charles Verberry and Mr. Vanolinda (directors); Morris, Edwin Tracey (director), and Evanda Childs, Gerald Reynolds (director).

The combined choruses of over 1,000 voices gave the final concert at the College of the City of New York, under the direction of Dr. Frank Rix. Protests came from the girls' High School because no opportunity was afforded them to enter into this work. After due consideration, Professor Fleck and his committee, made up of members of the Board of Education, and some of the Trustees of Hunter College, decided to give the girls' schools an oppor-

tunity to study a composition for female voices. Smart's cantata "King Renee's Daughter" was selected for production this year with professional orchestra and soloists. The following High Schools have prepared the work: Hunter, with 500 singers, under Mrs. John Egbert; Wadleigh, with 150 singers, under Anna Judge; Washington Irving, with 300 singers, under Mr. Mooney; Julia Richmond, with 100 singers, under Miss Bennett; Erasmus Hall, with 150 singers, under Carl Schmidt; Morris, with 150 singers, under Edwin Tracey; Bryant, with 100 singers, under Miss Bankhardt.

Each one of the above school will give its own performance of "King Renee's Daughter" with professional orchestra and soloists in its own auditorium, under the direction of its own head of the music department. A grand festival performance of the combined societies numbering over 1,000, with professional soloists, and an augmented professional orchestra, under the direction of Dr. Frank R. Rix, will be given in the Great Hall of the College of the City of New York, Saturday evening, January 13, 1917.

The first of this series of concerts will be given by the girls of the Bay Ridge High School, Friday evening, January 5, under the direction of Eugene C. Morris, ending on January 12, at Morris High School, under the direction of Mr. Tracey, followed by the combined organizations at the College of the City of New York, January 13, under Dr. Frank R. Rix. Besides the above, all the other High Schools of Greater New York are studying Sullivan's "Golden Legend," which will be given some time in April. There are twenty-one High Schools now preparing the "Golden Legend," making in all, over 3,500 singers.

These concerts are free to the public, and are supported by public spirited citizens, who see in this movement the ultimate growth of an intelligent music loving public, as well as a future generation of candidates for our great choral societies.

### Thuel Burnham Scores at Dubuque and Muncie

Thuel Burnham created a most favorable impression in the concert given by the Matinee Musical Club of Muncie, Ind., which presented him to local music lovers. The MacDowell polonaise received a forceful rendition. Power, passion and bravura marked the entire exposition of this number. The player's conception was built on heroic proportions. He was recalled again and again.

Another recent appearance was at Dubuque, Ia., when Mr. Burnham played to an appreciative and enthusiastic audience. Reports from that city indicate that the salient points of his playing are a beautiful singing tone, a remarkably fluent and brilliant technic, and enormous power. His versatility as an interpreter made him a master of moods, and each composition had a well defined individuality. He gets remarkable effects from his instrument and his playing of the MacDowell piece at the end of his program was nothing short of sensational.

## DOMENICO BOVE

### Violinist

The Public Ledger said of his recent appearance with the Philadelphia Orchestra:

"Bove revealed qualities that forecast for him a highly successful career. His tone is large and pure, his intonation is clean and accurate, and he has a beautiful violin. He gave great pleasure to all who heard him, and his future appearances are awaited with keen interest."

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## Concerning Friedberg Artists

Annie Friedberg's artists are enjoying a busy season filling return engagements.

Marcia van Dresser had to interrupt her Chicago opera season in order to fill a date with the Boston Symphony Orchestra in Hartford, and then hasten back to the "Windy City" to attend rehearsals for "Tannhäuser," in which she appears as Venus.

Mariska Aldrich made a flying trip from the coast to sing a few concerts in the Middle West and has again returned to San Francisco.

Carl Friedberg, after his tremendous success with Fritz Kreisler two weeks ago, is re-engaged to appear with him on December 31. January 1 he leaves for Washington to play the first engagement with the Boston Symphony Orchestra and that same night starts for his first Western tour, which takes him away until the end of January, when he has to return for his own New York recital. Immediately thereafter he will play with the Boston Symphony Orchestra in Philadelphia, Baltimore and Washington, and also is booked for a Chopin recital in Pittsburgh, Pa.

Herman Sandby, the Danish cellist-composer, will play his second New York recital in January and is engaged for a number of concerts in Pennsylvania right after the first of the year.

Heinrich Meyn, baritone, who is under Miss Friedberg's management this season, is starting the new year with an appearance at a big opera benefit at the Astor Hotel January 19, and immediately after that he leaves for a concert tour in the West, singing in Erie, Pa., Indianapolis, Chicago, Cincinnati, and on his way East he will appear in joint recital with Adele Krueger in Schenectady, N. Y.

Wassily Besekirsky, the Russian violinist, will play several Eastern concerts during the months of January and February and later in the season will be heard in the West.

Leila Holterhoff is making a three weeks' tour, starting from New York on January 19. On her return trip she will appear in a number of Jersey towns, and her second New York recital will be the end of February.

## Mary Colgan, Guest of Green Room Club

Mary Colgan, a young American violinist, who has played with much success in both Europe and the Middle West, will be heard at the benefit concert given by the members of the Green Room Club, in the Cohan and Harris Theatre, New Year's Eve. Miss Colgan is a native of

Springfield, Ill., and is well known both in musical and social circles. Her mother has done much for music in that section of the country.

Miss Colgan first began the study of the violin under Hugo Herman, of Chicago. Then she came to New York, where she became a pupil of both Max Bendix and Arnold Volpe. During her period of study with Mr. Volpe she was a member of his orchestra. Later she went to Berlin and studied with the famous American violinist, Theodore Spiering. Her last summer abroad was spent with Leopold Auer and his assistant.

There are other well known musical artists to appear, including Carl Jörn, Harold Meek, Emily Schupp and several others. The rest of the program will be devoted to artists from the theatrical profession, who have kindly offered their services.

## Notes From the Bowes' Studio

On Tuesday, December 19, Charles Bowes, the New York teacher, gave a studio recital, introducing five pupils: Astrid Fjelde, soprano; Hal Fitz, tenor; Laura Browne, dramatic soprano; Luther Marchand, baritone, and Ruth Cunningham, dramatic mezzo-soprano, who, with Katherine R. Heyman and Frank Bibb, accompanists, were heard in songs by Tchaikowsky, Mendelssohn, Clay, Mascagni, Franz, Lulli, and Massenet.

Throughout the program the team work of Mr. Bowes, teacher of voice, and Frank Bibb, coach, was apparent, smooth, even, tone work being admirably coupled with good style and diction. It is Mr. Bowes' contention that as soon as students' voices are under control, work with a capable coach is economy of time and money. In that way he says that results come much more quickly, and the student becomes a singer with professional style during the voice building process. The five different types of voices on the program showed excellent preparation and the numbers were given with professional sureness.

First honors went to Laura Browne and Luther Marchand. Miss Browne's dramatic soprano voice is brilliant, and she sings with splendid emotional interpretation. Mr. Bowes intends to introduce her to the public in a very short time and is confident that she will make a name for herself. Mr. Marchand's singing is always enjoyable. He sings from low G to high A with excellent quality of tone and uses good judgment in coloring his voice. Mr. Bowes will likewise present him in a more pretentious manner in a few months. Frank Bibb added greatly to the recital with his admirable accompaniments.

## WHERE THEY ARE TO BE

Immediately following his operatic engagements Paul Althouse, the Metropolitan tenor, will continue his Southern and Western tours in oratorio, song recital and costume recital with Zabetta Brenska (Mrs. Althouse), the American mezzo-soprano, appearing March 9 in Erie, Pa. He also has an engagement to sing in joint recital with Frances Ingram, contralto, at Kalamazoo, Mich., March 10.

Walter Damrosch, conductor of the New York Symphony Orchestra, has chosen Christine Miller, contralto, as soloist with that organization at a concert in Auburn, N. Y., March 20 next. Miss Miller will then return to New York, singing her way through seven States.

January 9 Pasquale Amato, baritone, in recital at Bailey Hall, Cornell University, Ithaca, N. Y. Mr. Amato's program will include the "Prologue" from "Pagliacci."

David Hochstein, violinist, will be Mr. Amato's assisting artist.

Salvatore de Stefano, harpist with Tuesday Musicale Club, Akron, Ohio, January 2. Mr. Stefano is the only harpist who has been engaged to appear with the club this season.

December 31, in Philadelphia, Maude Fay will sing with the Philadelphia Orchestra, Leopold Stokowski, director, the following numbers: "Ah Perfido," Beethoven; "Dich theure Halle," Wagner; "Vissi d'Arte," Puccini.

## Mollie Margolies in Philadelphia Recital

On Monday evening, December 18, Mollie Margolies gave a recital in Witherspoon Hall, Philadelphia, before a large and appreciative audience. Her program consisted of the Bach-Busoni chaconne in D minor, a berceuse and scherzo of Chopin, the Liszt sonata in B minor, the Dohnanyi rhapsody in F sharp minor, "The Lark" (Glinka-Balakirew), the etude caprice of Ganz and the introduction and capriccio (after Paganini) by Busoni. She scored a tremendous success, being obliged to give several encores. She was especially successful in the Liszt composition, following which she was recalled a number of times.

Miss Margolies will make another Philadelphia appearance January 22, and among her other engagements already booked are appearances, January 26, at Lewisburg, Pa., and February 24 at Wilmington, Del.

# Florence Macbeth

## PRIMA DONNA COLORATURA

The purity, freshness and beauty of her voice, the artistic and well nigh flawless interpretations of each number, and her clear enunciation made the program one long to be remembered by club patrons.—Riverside Daily Press, Riverside, Cal., November 4, 1916.

The sort of voice which you read about but seldom hear. A crystal clearness pervades the entire compass; the breath control is admirable; the facial expression wonderfully pleasant; the joy of song expression evident both in sustained and ornamental passages.—San Jose Mercury Herald, San Jose, Cal., November 11, 1916.

Seldom has a sweeter, more bird like voice been heard in the Auditorium. It is a pure coloratura soprano, evenly balanced through the three octaves of its compass. It is a voice of great flexibility, remarkable smoothness of tone with no tremolo. She has acquired a brilliant technic and unusual poise for one so young. Her personality is exceptionally pleasing and gets over the footlights.—Denver Express, November 17, 1916.

She is the possessor of a voice of such capabilities as to permit a most pleasing variety to her programs and to hold those who hear her.—Riverside Enterprise, Riverside, Cal., November 4, 1916.

The gifted girl of last night certainly won enthusiastic plaudits for her brilliant efforts in the Delibes and Verdi numbers. Miss Macbeth is clearly an artist. She has a lovely natural voice, an unaffected style and does her work with an authoritative manner, combining intelligence and skill. Her upper tones are of impeccable quality, clear and certain. She sings with a finished diction and displays in her art sincerity and sympathy.—The Post, Denver, Col., November 17, 1916.

Heralded as the "nightingale," Patti's successor, and in similar terms, it was an expectant audience that awaited the initial number, the "Aria-Arlette" (Jean de Nivelle) by Delibes, and accorded an enthusiastic encore. Appreciation of talents exhibited accumulated during the evening and it was a gracious singer that responded not less than half a dozen times to add to her list or repeat a number.—The Fresno Morning Republican, November 7, 1916.

Florence Macbeth last night delighted a huge audience at Trinity Auditorium. With the first vibrant tones of the difficult aria "Arlette," of Delibes, the audience became tense with interest. Miss Macbeth kept them in that position until the last lingering note of her last selection.—Los Angeles Daily Tribune, November 1, 1916.



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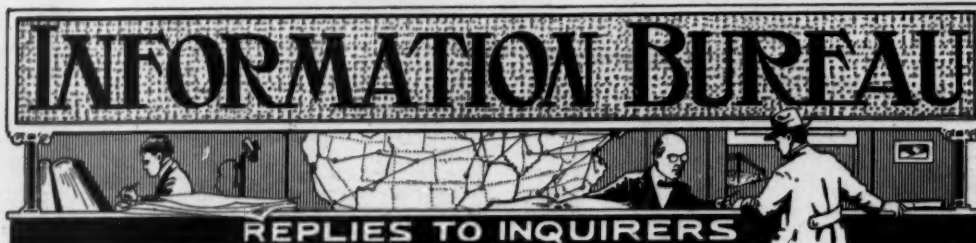
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"I am going to New York after the holidays to study singing. Will you kindly tell me of a good vocal teacher?"  
If you will consult the columns of the MUSICAL COURIER, you will find the names of many teachers of singing, and it would be well for you to make personal calls on some of them before deciding which one you prefer.

#### About Singing Teachers

In this connection it may be asked what is a vocal teacher?

The natural and obvious answer to this question, as custom has in past years accustomed us to the phrase, is a teacher of singing, a person who trains and develops the voice for singing.

The dictionary gives us—vocal, having a voice, which would change the meaning of the expression, while teacher we all know means one who teaches or instructs, making the vocal teacher one, having a voice, who teaches or instructs.

But all teachers of singing do not have voices, never have had any, so vocal teacher has come to mean that the teacher instruct some one "having a voice." That voice may not be a singing voice, but one used for speaking in public, or preaching, and be quite as much in need of training as the singer. How many teachers, vocal teachers, can so instruct the speaker as to enable that speaker to use the voice to the best advantage, to avoid fatigue, which brings on all sorts of troubles in the throat, to have a clear enunciation and to make the voice "carry" well, when they do not understand anything about a voice, except that by proclaiming themselves vocal teachers, pupils come to study with them.

There are in this country at the present time, many good teachers of singing, equally there are many, and sad to say, many more bad ones. How has that condition come about? There are various causes and reasons which have produced this state of affairs. It seems to be a popular belief, at least among many, that "anybody can teach singing?" Therefore, when all else fails, "Why not teach singing?" Some of the qualifications for the teachers are amusing, or would have been amusing if the results had not been so serious.

A man who has taught singing, perhaps successfully, dies and there are all his pupils to be taken care of, so his widow takes them on, hires an accompanist, she herself knowing nothing about music, and by virtue of the name, becomes a "successful" teacher, that is, successful from the money point of view. Nothing is thought of what the result may be for the pupils . . . that word also being one not used in the dictionary sense, as a pupil is some one under age. Instrumentalists, who have not succeeded in procuring pupils, often find that a singing teacher has a better chance of "making money," so said instrumentalist becomes a vocal teacher—"anyone can teach singing."

It is not intended to convey the impression that these teachers are all dishonest, for many of them actually believe that singing can be taught by any musician, especially if aided by a book of "vocal exercises" which bears the name of someone well known in the world of teachers. Nor is it intended to convey the impression that there are not some among the "bad" teachers who have received vocal instruction of one sort or another. The case of a man in one of the large cities who returned from Europe and announced himself as a pupil of a certain well known teacher of Paris, obtained many pupils through that statement. As another teacher of the same city had a certificate from the Parisian teacher, by which he was made "representative" in the United States of that "method," the claims of the new man were investigated when it was found that one day he called at the studio of the Frenchman and, while waiting in an anteroom, had overheard parts of a lesson, then, granted an interview, had asked the teacher one or two questions, which being answered technically and professionally with the aid of the piano, the young man took leave. This constituted his whole claim to be a pupil of that celebrated teacher, and possibly today he is still making that same announcement in some part of the country, thereby earning much money, but certainly of no benefit to the students.

Because men or women have sung with great success in public, it does not necessarily follow that they can teach. They may have studied with the "best" teachers, may have a good method, but at the same time may not be teachers; they may be quite unable to impart to another the knowledge they can make use of so well in their own case. So it is not always a singer who makes the best teacher. In-

deed it is difficult to say exactly who does make the most valuable instructor. For teachers are rare in any department of education; that is, teachers who can impart their knowledge to others, in such a way that the recipient benefits and obtains an understanding of the subject taught.

In singing, as in any other branch of educational training, it is not possible to teach everyone alike; individuality, temperament, intelligence, must all be considered, each student requiring the shade of difference that brings out their best faculties, enabling them to comprehend and make practical use of what they are being taught.

The conscientious, understanding teacher, has many trials and disappointments to meet. One of the greatest trials for such a teacher is the pupil who is not studying seriously. Some teachers refuse to continue lessons to such a one, and quite rightly, for the "good" teacher knows the value of time and does not care to waste it in unprofitable work.

Every day one hears complaints about singing teachers. On one occasion, some years since, when a visit was made to a city, where music is supposed to hold a leading place in the affections and hearts of the people, as each studio was visited, there was one remark always made by the teacher, there was not one exception, and that was: "Have you met So-and-so, he—or she—has ruined more voices than any other teacher in the city." So that in the course of a few days there was not one teacher left in that community without the above criticism having been applied. As a matter of fact there were many good teachers in that musical center, many teachers whose pupils have obtained success at home and abroad. Each teacher seemed to have a certain following, or little circle of admirers, but these circles never touched.

The qualifications of a good singing teacher are simple. They are, to have a knowledge of the subject, so obtained and so applied that it can be imparted to others effectively. Learning to sing is not a rapid process; it is only by hard study and application that the desired result is obtained, which makes it all the more necessary that the teacher should know "how to teach."

#### The Pay of Music Critics

"Can you inform me as to whether it would be worth while for me to become a music critic, and also let me know as to the salary attached to that position on the daily papers?"

It is difficult to answer the foregoing question. If the correspondent desires to find solace of soul in the occupation of music critic, he will find none; and if he expects to become wealthy in the same occupation, he will be grievously disappointed. If he can do without solace of soul and the large weekly pay check, he no doubt would be very happy as commentator on the efforts of other persons.

It is a hazardous guess to state how little the daily papers throughout the country pay to their music critics; most of the papers pay nothing. The MUSICAL COURIER can say in the case of New York City that the Sun pays about \$60 per week; the Tribune pays \$50 per week; the Times pays \$40 per week, the Herald pays \$25 or \$30 per week, and all the other papers, morning and evening, pay less than the last mentioned figure. The pay of some of the evening papers is as low as \$15 per week. It is necessary for most of the critics to support themselves with outside work in the way of lecturing, teaching, editing and revising music, writing prefaces and other matter for music publishers, writing program annotations, etc.

On the whole, it would be the better part of judgment

### INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
Information Bureau, Musical Courier,  
437 Fifth Avenue, New York, N. Y.



for the correspondent to choose a line of endeavor other than that of a music commentator in a professional way.

#### On Schools

"As between New York, Boston and Baltimore, and the music schools of the first named city, the Peabody Conservatory (Baltimore) and the New England Conservatory (Boston), where would you advise me to study music?"

It is difficult to advise regarding the merits of the Baltimore and New England schools mentioned by the correspondent. Not much has been read recently about those institutions, and with the exception of one or two teachers in each of them, the corps of instructors are practically unknown. The last time the MUSICAL COURIER had occasion to inquire into the systems of the Baltimore and Boston schools aforementioned, the pedagogical processes were found to be on a par with the schools of Chicago, Cincinnati, New York and other American cities.

Old fashioned ideas and a high degree of self sufficiency seemed, in the opinion of the investigator, to militate against the complete and efficient working of the educational methods.

By all means, it would be advisable for our correspondent to connect herself with some one of the schools in New York City, whose announcements can be found in the columns of this paper.

#### Physical Exercise and Singing

"Is physical exercise necessary when getting the voice trained? By such exercise I mean deep, intense breathing, movements of the head, sitting on the end of a chair and relaxing the entire body, also reclining on the floor, etc."

This question was answered recently when the opinions of Mme. Valda, Mme. Novello-Davies, Charles Bowes and Yeatman Griffith were given. Since then a letter has been received from Laura E. Morrill, another of the well known teachers, who says:

"Intelligent breath control is the most important thing in voice cultivation, but as it is as much of a mistake to have too much breath as too little, the essential point is to know how to take the breath and then mentally to control it. I do not and never have used physical exercises in developing breath control, and know they are not necessary."

A young singer who prefers that her name should not be mentioned writes of her interest in the subject and says:

"Some years ago, while still a student, I was at one of the autumn music festivals. One of the well known prima donnas from the Metropolitan Opera House was singing there. Of course, all of us who were studying singing wanted to talk with her, and one day it chanced that we had the opportunity. After some discussion of methods, one of us asked her about breathing; should we take a deep breath or what was necessary for the best results in singing. Her answer I have never forgotten. She said 'Breathe from your knees!' We took this to mean that we were to breathe as deeply as possible."

Answering the same question as above, the MUSICAL COURIER received the following communication from Max Treumann, the veteran music teacher of Carnegie Hall.

"One might add a few more hobbies, like having the teacher sit on your abdomen and trying to lift him while inhaling or pushing a grand piano around the studio with the abdomen. The reclining on the floor may be combined with chewing paper and blowing it up to the ceiling while exhaling or with standing on one leg, bending the body forward till the head meets the floor, raising the arms with each tone ascending the scale"—and so forth ad infinitum.

In answering such questions it is advisable to use at least as much precaution as the shepherd who, when asked by a stranger how long it would take to walk to the next village, answered nothing but: "Walk!" The stranger shaking his head finally walk away, but had hardly gone ten yards, when the shepherd called after him: "It will take you one hour!"

The stranger, curious to find out why the shepherd did not answer his question right away, got the reply: "How could I tell you before I had seen you walk?"

We like the shepherd find it difficult to answer the foregoing questions fully and in detail until we have seen, and ascertained the individual needs of the interrogator. The answer very likely would be "Yes! do breathe deeply and intensely!" because we usually neglect the breathing shamefully.

Singers need supernormal breathing capacity. Abnormal breathing will not even keep our body in a healthy condition

and what impresses an abnormal breather in the beginning as intense, is only normal breathing, after all. Singing is at first a purely physical exertion, which combined with constant exercise becomes vocal art—an expression of the emotions—revealing the innermost depths of the soul. Singing is work and intense work at that as long as it lasts. After singing through an opera, feeling mentally and bodily tired, we long for rest, that is, relaxation of the entire body. We find it during sleep. Movements of the head might be necessary to relax stiffened neck muscles during singing. What may be accomplished by sitting on the end of a chair, besides making one feel rather uncomfortable, must remain a riddle as long as the teacher, who rides this hobby, does not come forth with an explanation; or will, perhaps, the questioner be so kind as to let us know why he had to do it?"

#### Are There Any American Folksongs?

"Can you tell me whether the songs known as Negro melodies are considered American folksongs? I know the English folksongs and some of other European countries, and would like to know the American ones, if there are any."

The negro melodies cannot be called folksongs in the true sense of the word, although they are sung everywhere by all sorts and conditions of people. But a folksong



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means more than a popular song in general use by the people. It means a song or ballad that originated among the people and has been traditionally handed down by them. It may occur that the song becomes greatly changed during this traditional handing down, but often by careful and patient research much of the original melody is resurrected and the words belonging to the music skillfully arranged.

In England, for years, there has been a Folksong Society, with a well known nobleman at the head of it. The society held frequent meetings during the winter, many of them at one of the large hotels, and they were always attended by an interested audience of members and invited guests. The consequence is that the folksongs of England have become well known. America has been backward in this work, apparently preferring to sing the folksongs of other countries. Recently, however, there has been some effort made to discover if America has any folksongs, more or less success having attended the efforts of the few interested.

One sees notices of folksongs of nearly every known country, but as yet America is rather silent on that subject.

From the Far North comes word that even the Eskimos have folksongs and that Steffansson, the Arctic explorer, has made records of some of them. Naturally there must be translations of the words as there are probably not many people who have a "speaking acquaintance" with the language or languages of these people. These songs should be of interest to students of folksongs, as they undoubtedly retain their original form far better than the songs of nations who have been brought into contact with

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the world. The Arctic has not drawn many visitors to the extreme north whatever it may have done in the way of expeditions.

It should be interesting to make comparisons of all these songs. Those of America, for example, ought to be traceable to many of the European ones, it would seem, possibly with a great similarity to those of England. But musicians interested in the study of folklore are to treat this subject here and their investigations are awaited with interest.

Both the O. H. Ditson Company of Boston and the G. Schirmer Company of New York publish collections of folksongs.

#### Shall I Study Singing or Piano?

"I am a young man with a rather good voice and am fond of music. They tell me it would take a year for my voice to become cultivated. How long do you think it would take and how long would it take for me to learn to play the piano? What is the quickest way to learn?"

If you believe that there is a quick way of learning either to sing or play the piano, the writer fears you will be disappointed in the results. Learning to play the piano—in a way—would be a shorter process probably than a quick way of cultivating a voice, but it is understood from your letter that you are not thinking of serious study in either direction. You might be able to play a few "pieces" on the piano after a comparatively few lessons, but even to do that and not do it very well, would require hours of practising on your part. If you study piano with a reliable teacher, one who teaches conscientiously, and that would mean hard work for you, it would seem that you could learn to play the piano in a shorter time than you could learn to use your voice, particularly if you could give four hours a day to practising. It takes years of study to accomplish a musical education, the old adage of no "royal road to learning" being peculiarly adaptable to music.

Some years ago a young man who had been studying in Europe for several years returned to his home in a Southern city and soon afterwards gave a recital. His family were all musicians, he had been brought up on music from babyhood, knew music thoroughly when he went abroad, but there happened to be no teachers of the instrument that he played in this country at that time, and his family felt he needed the best that could be done for him. The morning after his recital there came a knock on his studio door. A young man came in and said he wanted to take lessons, what were his terms? Then he explained that he did not think he would need to take a quarter's lessons as he only "wanted to take a few lessons just enough so I can play that piece, just as you played it last evening." And this to a man who had studied all his life and was an acknowledged leader in his profession, standing at the head in America, with only one or two men in Europe his equals.

#### A List of Musical Clubs

"Where can I get a list of musical clubs with information regarding musical people in the United States?"

The 1916-1917 edition of the Musical Blue Book of America which has just been issued, contains all this and other useful information. It is published by the Musical Blue Book Corporation, 105 West Fortieth street, New York City.

#### Mme. Barrientos Begins Her Tour on January 11.

Maria Barrientos, the Metropolitan Opera Company's celebrated coloratura soprano, will begin her concert tour at Waterbury, Conn., on January 11. She is expected to arrive in New York from South America at the end of December.



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Awake, It Is the Day!...Margarette Goetze-Kellner, Rochester, N. Y.

## Floy Little Bartlett

If I But Knew...Mme. Buckhout, Bradford, Pa.  
Miss Mariar...Deborah Bogart, White Plains, N. Y.  
Miss Mariar...Laura Littlefield, Monument Beach, Mass.  
Miss Mariar...Etta Hamilton Morris, New York  
Sweet Little Woman o' Mine...George Brewster, Ocean Grove, N. J.  
Sweet Little Woman o' Mine...Etta Hamilton Morris, New York  
Robin's Come...Etta Hamilton Morris, New York

## Marion Bauer

Youth Comes Dancing...Constance Purdy, Bangor  
Youth Comes Dancing...Euphemia Blunt, New York  
The Red Man's Requiem...Percy Hemus, New York  
Phillie...Mme. Buckhout, Brooklyn  
Phillie...May Dearborn-Schwab, New York  
A Little Lane...May Dearborn-Schwab, New York  
A Little Lane...Miriam Ardini, New York  
Star Trysts...Lelia Holterhoff, New York  
Only of Thee and Me...Delphine Marsh, New York  
Send Me a Dream...Delphine Marsh, New York

## Mrs. H. H. A. Beach

The Year's at the Spring...Bertha Barnes, Dover, N. H.  
The Year's at the Spring...Bertha Beeman, Chicago  
The Year's at the Spring...Henri La Bonte, San Diego, Cal.  
After...Mrs. Lafayette Goodbar, Attleboro, Mass.  
Fairy Lullaby...Grace Bonner Williams, Boston  
Separation...Grace Bonner Williams, Boston  
O Sweet Content...Mrs. Lafayette Goodbar, Attleboro, Mass.  
O Sweet Content...Harriet MacConnell, Chicago

## Gena Branscombe

A Lovely Maiden Roaming...Mme. Buckhout, White Plains, N. Y.  
A Lovely Maiden Roaming...Llora Hoffman, Galveston  
A Lovely Maiden Roaming...Constance Purdy, Bangor  
The Morning Wind...Theo. Karle, Worcester, Mass.  
The Morning Wind...Bessie Vance, Walla Walla, Wash.  
I Bring You Heartsease...Carolyn Churchman, Walla Walla, Wash.  
I Bring You Heartsease...Ruth L. Harrington, West Acton, Mass.  
Krishna...Henri La Bonte, San Diego, Cal.  
Happiness...Ida Quernheim, St. Louis  
My Fatherland (From Song Cycle, "A Lute of Jade")...Roberta Elliot, Edmonton, Alta.

## G. W. Chadwick

Bedouin Love Song...Marie Morrissey, New York  
Bedouin Love Song...Edgar Schofield, Lockport, N. Y.  
Allah...Mae Gordon, New York  
Sweetheart, Thy Lips...Zoe Fulton, Mansfield, Ohio  
The Danza...Euphemia Blunt, New York  
The Danza...Emma Roberts, Lockport, N. Y.  
The Danza...Mrs. D. Gordon Bromfield, San Francisco

## Ralph Cox

A Song's Echo...Carl Rupprecht, New York  
The End of Day...Minerva Lamberts, Morristown, N. J.  
If You Knew...Harriet MacConnell, New York  
Peggy...Carl Rupprecht, New York  
Peggy...Georgia M. Curtis, Norman, Okla.  
Down in Derry...Carl Rupprecht, New York

## Mabel W. Daniels

Song of the Persian Captive...Christine Miller, Fort Wayne, Ind.  
Daybreak...Grace Bonner Williams, Boston  
Daybreak...Bertha Barnes, Dover, N. H.  
In the Dark...Laura C. Littlefield, Somerville, Mass.  
In the Dark...Ethel Frank, Boston

## Arthur Foote

An Irish Folk Song...Charlotte Williams Hills, Boston  
An Irish Folk Song...Adelaide Fischer, Chautauqua, N. Y.  
The Nightingale Has a Lyre of Gold...Rosalie Miller, New York  
Tranquillity...Jessie Seymour Pamplin, Buenos Aires  
In Picardie...Bernetta Foote, Chicago

## G. A. Grant-Schaefer

Lullaby of an Infant Child...Edward Bromberg, New York  
A Garden Romance...Mme. Hollinshead-Hubbell, Seattle  
The Eagle...Emma Roberts, New York  
The Sea...Martha Townner, Evanston, Ill.  
Hepaticas...Melba Jones, Danville, Ill.

## Bruno Huhn

How Many Thousand Years Ago...Mabel Ritch, Brooklyn  
Eldorado...Mabel Ritch, Brooklyn

## Frank Lynes

Goodbye, Summer...Mme. Hollinshead-Hubbell, Seattle  
Sweetheart...Georgia Pardee, Rockford, Ill.

## John W. Metcalf

Absent...U. S. Kerr, Bridgeport, Conn.  
Little House o' Dreams...Mme. Calvert, Boston  
Little House o' Dreams...Molly Byerly-Wilson, Topeka  
Recompense...Henry L. Perry, Oakland, Cal.

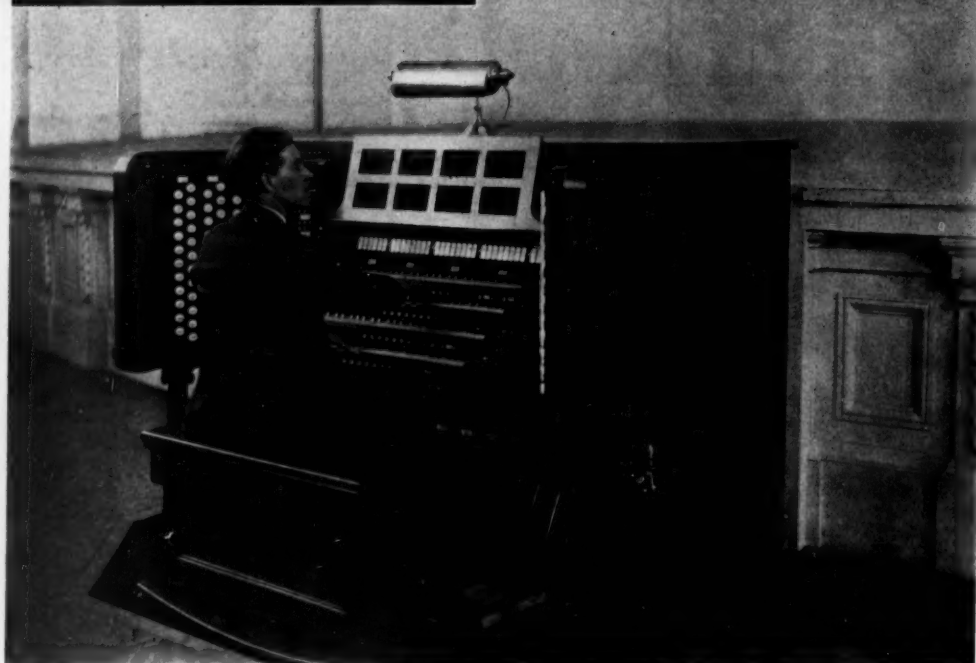
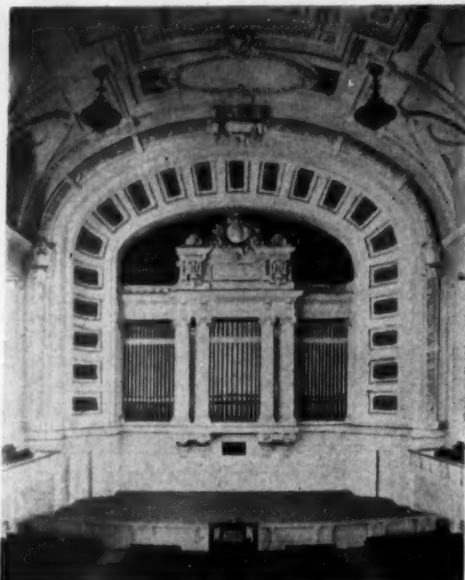
## Anna Priscilla Risher

A Baby's Hair Is Built of Sun...Etta Hamilton Morris, New York

## Anice Terhune

The Snow-White Gull...Etta Hamilton Morris, New York  
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PROFESSOR JEPSON AT THE REBUILT NEWBERRY ORGAN IN WOOLSEY HALL

## Yale University's New Organ

The Newberry organ, in Woolsey Hall, Yale University, New Haven, which has been completely reconstructed from the original organ built in 1903, will be dedicated early in January. The original organ and its rebuilding in 1916 have been made possible by two gifts of \$25,000 each by members of the Newberry family, Truman H. Newberry, John S. Newberry, and their sister, Helen N. Joy.

According to statistics, this organ is the third largest in the world, having 163 stops; the largest is at Breslau, Germany, which has 187 stops, and the second largest is the Cathedral organ at Liverpool, England, with 167 stops. Of the old organ, in the building of the new instrument, nothing has been used except such pipes as were in first class condition and could be revoiced to good advantage. This will have more than twice as many stops as the old one, and the action, wind chest, and reservoirs are entirely new. The console represents the most scientific development in modern organ building for the control and manipulation of the organ by the organist.

The series of organ recitals which will be given next year upon this organ is the twenty-first annual series that has been given at the university by Professor Jepson. The builders are the J. W. Steere & Son Organ Company, of Springfield, Mass.

## Two Weeks of Skovgaard's Engagements

The route of Skovgaard, the Danish violinist, and his company for two weeks, beginning December 18, follows: December 18, Centralia, Wash.; December 19, South Bend, Wash.; December 21, Dallas, Ore.; December 22, Salem, Ore.; December 23, Portland, Ore.; December 25, Albany, Ore. (afternoon); December 25, Corvallis, Ore. (evening); December 26, Eugene, Ore.; December 27, Medford, Ore.; December 28, Klamath Falls, Ore.; December 29, Dunsmuir, Cal.

## Mutual Admiration

Leo Ornstein has received programs from Christiana, Norway, which tell of a performance there on November 8 of his piano "Suite Russe," op. 12, by the Norwegian composer and pianist, Fridtjof Backer Grondahl. Mr. Ornstein, in turn, has included in many of his programs Mr. Grondahl's "Impromptu on a Negro Theme."

## Echoes of "Das Lied von der Erde" Première in Philadelphia

Naturally, the American première of Mahler's "Das Lied von der Erde," which was given by the Philadelphia Orchestra, Leopold Stokowski, conductor, aroused the attention of music lovers both far and near. In addition to G. Mark Wilson, the MUSICAL COURIER's Philadelphia representative, a member of the editorial staff was in attendance, his report appearing in the issue of December 21. Here are some of Mr. Wilson's impressions regarding the work itself, the conductor, the orchestra and the soloists.

"Das Lied von der Erde" was expectantly awaited," says Mr. Wilson, "nor was any one disappointed who anticipated great things." "The musical setting presents a marvelously complex though beautiful vista." "Mahler's exceptional and emphatic genius for building tonal monuments of closely correlated song and orchestra was apparent." "The conducting of Mr. Stokowski was a marvel of conception, realization and completeness." "Throughout

the performance, the orchestra was in complete rapport with the various emotional phases and artistic demands of the work." "Tilly Koenen, contralto, presented a true tone picture of sombre moods and fine spiritual definition." "To say that Sembach was in magnificent voice would be but a slight indication of the tonal beauty at his command, conjoined to his absolute control and eminent interpretative ability. With telling dramatic and lyric effect, Sembach achieved that which but few would care to attempt."

G. W.

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## ST. LOUIS

**Frances Nash With St. Louis Symphony Orchestra—  
Musicians' Benefit Concert—Chaminade Choral  
Club—American Indian Music**

St. Louis, Mo., December 20, 1916.

The sixth popular concert by the St. Louis Symphony Orchestra was given Sunday afternoon, December 17, at the Odeon, with Frances Nash, the brilliant young American pianist, as soloist. Miss Nash's offering was Liszt's Hungarian "Fantasy" with orchestral accompaniment. This was Miss Nash's initial performance in St. Louis. Her playing displayed so much temperament, technic and interpretative ability that she was engaged instantly by one of the local impresarios for a recital in the future. Miss Nash's encore was "Etude de Arabesque," by Leschetizky. Percy Grainger's "Shepherds Hey" was a first time number by the orchestra and a repetition was demanded. The other novelty was "The Children's Crusade," by Pierné, likewise encored.

**Musicians' Mutual Benefit Association Concert**

Conductor G. Creatore and 250 local musicians gave a band concert at the Coliseum under the auspices of the Musicians' Mutual Benefit Association for the benefit of the ill and aged musicians of St. Louis. Every person taking part in the program donated his services. A goodly sum was netted.

**Chaminade Choral Club**

The Chaminade Choral Club presented its first program of the season December 14 under the direction of L. Miller. The ladies were never heard to better advantage. Their most pleasing numbers were by Mrs. H. H. A. Beach and Elgar.

**American Indian Music**

The University Musical Research Club gave an open meeting December 19 at Baldwin Hall. A program dealing with the music of the American Indian was enjoyed by 200 members and their guests. M. B. D.

**Wilfred Glenn Has a Busy December**

Wilfred Glenn, whose splendid bass voice and virile interpretative ability have won for him a place in the regard of American music lovers, is a general favorite with metropolitan audiences. He is very popular with the audiences at the Cathedral of St. John the Divine, New York, having sung there on many occasions, and before the late Dean Grosvenor died, he proffered the special request that Mr. Glenn might sing at his funeral. And thus it happened that Mr. Glenn sang at the funeral of his friend, which occurred December 13.

On the following evening, December 14, he was soloist at a performance of Handel's "Messiah," given at Evanston, Ill., December 17 and 18, he sang this work at Boston with the Handel and Haydn Society, and tomorrow (December 29), he is booked to repeat it with the Chicago Apollo Club. Among his other advance dates may be mentioned an appearance January 30, with the Buffalo Twentieth Century Club, April 26, with the Cleveland Harmonic Club and a recital at Defiance (Ohio) College.

**How Chicago Appraises Spiering**

In connection with the recent appearance of Theodore Spiering with the Chicago Orchestra, it is interesting to read this in the Post of that city (December 8):

"Theodore Spiering, the violinist, has met a wider welcome than is often accorded to a returning musician after an absence of a decade. Somehow, Mr. Spiering did not shake the dust from his shoes when he left the West, nor break those old associations which endear men to one another and so Chicagoans followed him to Germany, kept acquainted with his progress and rejoiced in his triumphs. He has returned to a gathering of friends in America. The younger students who knew him in the old days have grown up and are greeting his return. The most that any artist can ask in his time is that enduring personal influence which makes itself felt in a human way, added to the adulation that a public gives to the virtuoso on the recital or concert program."

**One of John McCormack's Record Breakers**

One of the most successful concerts given by John McCormack during his recent record breaking tour of the West was the one in Convention Hall, Kansas City, Saturday evening, December 2.

It was the fourth visit of the popular tenor to that city and by far the most successful, both artistically and financially.

"Every available seat," writes M. K. P. in the Kansas City Star, "was occupied last night in Convention Hall for the concert by John McCormack, who sang his old songs and several new ones to an audience of fully 6,000."

"The Irish troubadour has grown in dramatic power since his previous appearance here, his voice is capable of the widest range of emotion."

The local arrangements were capably attended to by the Fritschy Concert Direction.

**Ball-Corliss Musicales at Waldorf-Astoria**

Frances de V. Ball, the pianist, of New York and Albany, shared a well planned program December 18, in the Assembly Room of the Waldorf-Astoria Hotel, New York, with Letitia Corliss, mezzo-soprano, a Jean de Reszke pupil. An audience of distinguished social aspect filled the handsome salon, and listened to the piano and vocal works with every sign of gratification. Miss Ball, known to the

present writer for a dozen years, has steadily progressed in her pianism, so that she plays with authority, and a certain elegance which was always a distinguishing feature. She played some pieces by Cyril Scott especially well, beauty of tone characterizing "The Garden of Soul Sympathy." Clean cut playing was done in an impromptu by Fauré, and Chopin pieces went well.

Letitia Corliss, representing the best culture of America and France (where she was with de Reszke) sang French

ure to all concerned. F. W. Cheeswright played efficient piano accompaniments.

**Initial Records by Graham Marr,  
Operatic American Baritone**

The name of Graham Marr is the latest acquisition to the long list of world renowned artists making records. Graham Marr is only thirty-two years old, is a Pennsylvanian, a Princeton graduate, and began singing professionally only a few years ago. Since then, however, he has made a world tour with the Quinlan Opera Company, has had an operatic debut in New York with the Century Opera Company, and was last season a valued member of the Chicago Opera Company and the Boston Grand Opera Company. One of his successful roles is Manfred, which he sang with both the Chicago and Boston companies.

Mr. Marr's records display adequately the virile power and lovely quality of voice which has gained him popularity.

**Sarto Popularity Increasing**

When such prominent societies as the Arion of Providence and the Apollo of Springfield seek the services of any artist it is a sufficient guarantee of the popularity and ability of that artist. Andrea Sarto's recent appearances with these two societies as well as with many others, and an increasing demand for his services is only adequate reward for a life's devotion to the highest ideals, a consummate vocal art, a glorious voice and a career attended only by successes. Mr. Sarto rounds out the old year in the "Messiah" on December 17 in a Long Island city and in the "Christ Child" on December 24th at Ridgewood, N. J. The new year finds him at Poughkeepsie, N. Y., Williamsport, Pa., and Brooklyn, N. Y.

**Anna Fitzu Opens Havana Opera Season**

Anna Fitzu was the prima donna at the opening night of the Bracale Opera Company's Havana season on December 18 in Mascagni's opera, "Isabeau." A cable received by R. E. Johnston, her New York manager, reads as follows: "Had great success. All papers have written more wonderful articles than I think I deserve. Love to all."

(Signed)

"A. F."

**Five New Buhlig Bookings**

Mrs. Lewis announces bookings made within the past week for Richard Buhlig, pianist, as follows: January 14, Providence, R. I.; January , Chicago, Ill.; March 20, Washington, Pa.; March 30, Beaver Falls, Pa.; March 31, Pittsburgh, Pa. Other bookings which are in process of completion will shortly be announced.



FRANCES DE VILLA BALL.

songs with especial effect. Massenet's "Werther" aria was well done, bringing her a storm of applause. Her voice, sweet and true, full of feeling, was especially enjoyable in "Les Papillons." The songs, "My Lover Comes on a Skee," "The Star" and "I Hear a Thrush," by American composers, finished the program. At the close there was a social gathering, bent on congratulating the artists, for the evening was well planned and carried out, bringing pleas-

## Advance notice of increase in Chickering prices

Beginning February 1, 1917

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beauty of tone and with tempera-  
ment."*—W. J. Henderson in N. Y.  
Sun, May 15, 1916Exclusive Management  
Concert Direction, M. H. Hansen  
437 Fifth Avenue, New York**KNABE PIANO USED****Pasquale Amato Discusses the Interpretation  
of Program Music to Dancing**Questioned recently as to whether he thought it was  
artistically a mistake to attempt the translation of pro-  
gram music into dancing, Pasquale Amato, baritone of the  
Metropolitan Opera Company, said:

"No, I do not see why an artist of the dance has not  
every right to give a piece of music his interpretation and  
to offer that interpretation to the public, even though every  
individual member of his audience might have conceived  
an entirely different picture of the music when he heard  
it played by an orchestra without the interpretation of a  
dancer. My reason for this belief is quite simple. In the  
first place it is generally admitted by great composers who  
have had any capacity for honest self-analysis that it is  
impossible to give to any piece of music a definite and  
limited interpretation. In other words, so called descrip-  
tive music can only describe the thought of the composer  
to a second person when that person has a fair idea of  
what the composer is trying to say. The character of  
music makes it ridiculous for any composer to claim that  
the picture which he had in his mind when he wrote the  
work is the only one which can be derived from that work  
when it is played. In fact, as I have said, this is generally  
admitted to be the truth. Therefore, I do not see how  
any one can say that for a genuine artist to translate a  
composer's music into dancing is to cloud the meaning  
of that music for the audience. All he is doing is giving a  
definite meaning to the music which must suffice for every  
one who sees his dance. The artist-dancer has as much  
right to do this as each member of the audience has to  
form a picture of the music if he hears it without the aid of  
any interpretation whatsoever."

**May Marshall Cobb Scores Success**November 9, May Marshall Cobb, soprano, gave a very  
delightful and artistic program in Wilkesburg, Pa., assist-  
ed by Henry Parsons, tenor; Astrid Yden, harpist, and**MAY MARSHALL COBB,**  
Soprano.Ellmer Zoller, pianist. The Pittsburgh press said in com-  
ment, "May Marshall Cobb is a great favorite in Wilkins-  
burg, and her reception was most hearty. Her voice is  
lovelier than ever, and she has gained much in art, style,  
and tone-coloring since her last appearance here."Miss Cobb left New York December 24 for a short tour  
to sing in Pittsburgh December 27, January 3 and January  
19. February 20 and 21 she sings in "The Messiah" at New  
Castle, Pa.**Marie Kaiser Booked Solid**Marie Kaiser promises to surpass last season's record  
of over a hundred appearances in sixty-eight cities and  
fifteen different States. She began her season's work early  
in August and her bookings kept her busy until Christmas  
before she had an opportunity to enjoy even a short res-  
pite between fall and spring work. So popular is this  
young American soprano for recitals and concerts that  
those desiring to secure her services find it necessary to  
engage her many months in advance. Recently Miss  
Kaiser toured Michigan, Illinois, Ohio, Missouri, Kansas  
and Iowa. Her success in her chosen field of artistic en-  
deavor has been so pronounced that in four years she has  
worked her way to a position of prominence in the musical  
world. Last summer she was soloist in Bruch's "Cross  
of Fire" at the concerts of the Washington and Litchfield  
(Conn.) Choral Societies, and this year numbers among  
her appearances some other important engagements, in-  
cluding an appearance with the Minneapolis Apollo Club  
on April 17, 1917.**A Christine Miller Appreciation**The following appreciation of Christine Miller, written  
by Albert Cotsworth, first appeared in the Chicago Music  
News:

Miss Miller easily stands for a type of what we Americans admire  
most in women. Vigor of body gives her health as a prime requisite,  
and enables her to house an equally healthy mind. The natural  
gifts of features are generous in their grace of curve and propor-  
tion, and are supplemented by a wisdom which recognizes them as  
gifts, and therefore entitled to the best treatment that shall enhance  
them without betraying any hint of vanity or self complacency.  
There is courage and self reliance in every movement and expres-  
sion, yet no want of true modesty which is its own great charm.  
There are ease and sureness and poise in manner, and yet there is  
no suggestion of exclusiveness or affectation of superiority. There  
is a sincere desire to please yet no breath of a fawning spirit.  
There is a fire and animation yet no presence of either rudeness or  
flippancy. There is an abiding sense of the value of appropriate  
costume and jewel, yet these are worn with no deference to their  
importance save as adjuncts. You know full well that they can  
be laid aside as only contributory, and yet there is a modicum of  
pleasure in their presence. There is earnestness in every glance  
when work is in hand and yet the eyes will dance in merriment

when playtime comes. That she will be a good comrade to all  
whom she finds can be trusted, and a loyal friend when once she  
gives her friendship. That she would have small patience with  
any one who sought to impose upon her and yet go far out of her  
way to do a favor where it seemed asked of her. That she would  
be considerate of advice but prefer to make her own choice. That  
she would be generous of time, means and gifts, almost unques-  
tionably, where her sympathies were enlisted, and yet know how  
to diagnose the value of a contract to herself as well as to another.  
That she would be quick to estimate and appreciate artistic worth  
in others without fearing to injure her own standing. That she  
would laugh merrily at the foibles yet hesitate to hurt the weak-  
ness of any. That she would know her obligation to the striving  
and discriminately try to help others to help themselves along the  
road she has traveled. And finally, but without compassing all her  
virtues, that she has so much of what Maggie in "What Every  
Woman Knows," did not have that, if it were any one else but  
Christine Miller, who uses it so well, she has too much of what  
Maggie's brothers called "that damned charm" for any woman!  
Small wonder then that character characterizes her singing. It  
gets underneath and adds a potency to all she has by nature and  
is acquired by art. In such a presence the inclination at first is  
to find the same satisfaction that Paul Dunbar found when he  
wrote: "When Malinda Sings." But personality is hardly a fair  
term for Miss Miller. She goes a good deal further. Individuality  
is a better word. She has ideals but they do not mean exaggeration  
and abandon, but rather keen perception of each song's mood, and  
a search for means to project it. Added to this art which hides  
itself is the cultivation of such real feeling that there is no decep-  
tion to herself or her auditors when she lets it have play. In no  
portion of the concert was she more musically artistic than in the  
abnegation of self in the Burleigh folksongs, used as an encore.  
The most exquisite gentleness was in the touch, a vibrating warmth  
and tenderness that rang convincingly true. The measure of all  
artistic stature is in such presentation. The larger the gifts and  
equipments the more unaffected the use of them. This has to  
be so. It is the secret of growth and superiority. . . . She is  
a perfect joy, musically, artistically and personally.

**Marie Morrisey in Middletown**Following Marie Morrisey's initial appearance in Middle-  
town, Conn., the press of that city said: "Miss  
Morrisey was heard for the first time in Middletown  
and at once became a favorite with her audience. She  
possesses a very pleasing manner, is of handsome ap-  
pearance, and has a voice that is especially notable for its  
clarity and sweetness. Her enunciation was nearly perfect  
and her selections were all given with a charm that  
showed real depth of feeling and a full understanding of  
the mood of the author." And this opinion seems to be  
shared by the public wherever this gifted artist appears.**M. SODER-HUECK**THE EMINENT CONTRALTO, VOICE TRAINER AND COACH  
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## SCHNABEL PLAYS PECULIAR PROGRAM IN MUNICH

### A Youthful Violinist—D'Albert in Form

Munich, November 20, 1916.

On November 16 that veteran of the piano, Eugen d'Albert, gave a recital. He was in one of his happy moods and when d'Albert feels like playing there is no pianist in the world who can excel him. His program was devoted principally to Beethoven and Schubert.

### Schnabel in Unique Program

Arthur Schnabel, who has developed into a leader of the very first rank of the younger German pianists, gave a recital on November 2, which was distinguished by a program unique in its arrangement. It began with Mozart's C minor Fantasy and Bach's Italian concerto. Then he went on to the Chopin B flat minor sonata, after which he returned to Mozart and finished with the Liszt B minor sonata. Speaking of the distinctly novel arrangement of his program to the *MUSICAL COURIER* correspondent, Arthur Schnabel said: "I know the music writers will criticize the arrangement of my programs in pairing Chopin and Liszt with Mozart. My idea is to insert something refreshing and restful between the works of the two great masters of piano technique." His program was justified by his playing, for Schnabel is indeed a splendid interpreter of Mozart.

### Notes

Another pianist who has recently visited the Bavarian capital was Marie Gabrielle Leschetizky, widow of the late Theodor Leschetizky. Her interpretation of Chopin and Liszt was especially liked by her auditors.

August Reuss, a young Munich composer, revealed a talent of considerable originality at a concert of his compositions participated in by a number of leading Munich artists.

Andreas Weissberger, violinist, who is only sixteen years old, made a very distinct impression recently on the occasion of his first concert here. He has developed far beyond his years both from technical and musical standpoints and must be considered not in the light of a child protege, but as a genuine musician. Weissberger has the ambition to go to America and seems to have all the qualities which would make him a success there. M. O.

### Levinson-Sinclair on Tone

Lionel Levinson-Sinclair, the young Anglo-Russian pianist, who is in New York by reason of the war, has studied under Leschetizky, Busoni and Matthay and appeared in most of the large European capitals with great success. His work in connection with the famous Berlin Philharmonic, London Symphony and Vienna Tonkünstler Orchestra, has been widely recognized. Mr. Sinclair

has decisive convictions upon the impartation of tone production, and the "essentially spiritual sensitiveness in higher interpretation," as he himself puts it. He says that while he has been cognizant of this new dimension "both in the subconscious demands of the more intelligent audience and my own increasingly conscious unfoldment, its answer has seemed almost too incredibly simple for general acceptance. In the way of commentary upon the unusual quality of my own tone production I have only of late felt free to express myself in simplicity without engendering misunderstanding; this recognition of a beyond-tone calling for expression cannot but be felt by many other earnest seekers."

Mr. Sinclair holds that music is correlative with all the other arts and that a basic principle underlies true attainment in them all; and that "principle is spiritual conception, not material concentration." Further, he believes that the matter of communication and response between pianist and audience, teacher and pupil, is unquestionably one of spiritual receptivity upon the part of both receptivity to an immutable "law of harmony cognized only through what certain modern cults and many ancient philosophies term Super or Divine Mind." Mr. Sinclair is to give his first American recital in March and will then have an opportunity to demonstrate the result of his sincere convictions.

### Amy Ellerman's Singing "a Delight"

Amy Ellerman, contralto, was one of the artists at the fifth concert of the season given at Lockport, N. Y. In the familiar "My Heart at thy Sweet Voice" from "Samson and Delilah" (Saint-Saëns), in "I Am Thine" (Mehrkens) as well as in the duet with Calvin Cox, "The Charm of Spring" (Salter), Miss Ellerman's finished art delighted her audience. "The work of Amy Ellerman, the contralto, was



AMY ELLERMAN.

a delight," declared the Union-Sun and Journal of that city. "Her voice possesses a fine freshness. The tones are full and round, are well placed, have penetrating powers and are without obtrusive harshness. Altogether Miss Ellerman proved herself an artist whose voice and stage presence are delightful and her interpretations revealed her as a finished exponent of the art of song. She was given a flattering ovation." Miss Ellerman was heard also in two quartet numbers, "The Spinning Wheel" from Flotow's "Martha" and the Brahms lullaby, "Good Night," the other members of the quartet being Mr. Cox, Lucy Jahn, soprano, and Edmund Jahn, bass.

### First Concert of the Choral Art Club

On Wednesday evening, December 20, at the Academy of Music of Brooklyn, the Choral Art Club, Alfred Y. Cornell, director, gave its first private concert, assisted by the Musical Art League Orchestra of New York, before a large and appreciative audience. It must be said that Mr. Cornell has every reason to be proud of his choral club, and the latter achieves the distinction of having been trained by one of the best conductors of the day. The work demonstrated by the club was of the highest order of artistry. There were several solos by singers of not a little merit.

A feature of the program—a Christmas one—was a group of "Negro Spirituals" by Burleigh, which was enthusiastically received. Mr. Cornell and the composer, who were sitting in one of the boxes, were both called upon to respond to the genuine applause which rang through the old Academy of Music.

### May Peterson Fills Many Engagements

May Peterson has returned to New York after a long and successful tour. Starting with Providence, where she opened the musical season in early October, Miss Peterson has been a very busy artist. She filled engagements in rapid succession at Wells College, Kinsolving Course at Evanston, Des Moines, Ia., Kansas City with the orchestra, Chicago Symphony Orchestra at Milwaukee, in various cities throughout Wisconsin, soloist with the Philadelphia Orchestra in Buffalo, Holyoke Chamber of Commerce series, Poughkeepsie, N. Y., Detroit Symphony Orchestra, and Ben Franklin's series in Albany.

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## CLEVELAND

Hoelzie at Sunday Afternoon Musicales—Stock Concerto Center of Interest at Chicago Orchestra Concert—Dadmun With Singers' Club—"The Messiah" Given Splendid Performance—Notes

Cleveland, Ohio, December 20, 1916.

The fourth symphony concert under the direction of Adella Prentiss Hughes was given at Gray's Armory Tuesday evening, December 12, by the Chicago Orchestra, Frederick Stock, conductor, with Efreim Zimbalist, violinist, as soloist.

Great interest was manifested in Mr. Stock's new concerto, which was superbly played by Mr. Zimbalist. Both composer and violinist were recalled many times to acknowledge the applause. The Bach suite, composed of dance forms, was played in a most delightful manner. The Brahms C minor symphony was given a finished performance and made a splendid impression.

## Dadmun With Singers' Club

The Singers' Club, Albert Rees Davis, director, presented an interesting program at its first concert at Gray's Armory, December 14. G. Waring Stebbins' "A Song of the Sea," Engelsberg's "It Was a Lover and His Lass," and Foster's "When Thro' the Piazzetta" were given with beautiful tone and shading.

Royal Dadmun, baritone, was the soloist. Mr. Dadmun's voice is rich and powerful and he uses it with excellent taste. Schumann's "Wenn Ich in Deine Augen Seh" and Roger Quilter's "Now Sleeps the Crimson Petal" were admirably sung. George Emerson and Charles T. Ferry were the accompanists for the club, Mr. Emerson also accompanying the soloist.

## "The Messiah" by Harmonic Club

On Sunday afternoon, December 17, at Gray's Armory, a splendid performance of Handel's "The Messiah" was given by the Harmonic Club. The club is composed of 200 well trained voices under the leadership of J. Powell Jones. The soloists on this occasion were Marjorie Dodge Warner, soprano; Harriett J. MacConnell, alto; Allen McQuhae, tenor; James A. McMahon, bass. Spitalny's orchestra gave fine support to the chorus.

## Sunday Afternoon Musicales

Elmer G. Hoelzie, assisted by Benjamin Lundstrom, violinist, and Naomi Crittenden, pianist, gave the first of a series of Sunday afternoon musicales in the auditorium at Studio Hall, December 17. Mr. Hoelzie sang the songs which are to make up his program at his New York recital in Aeolian Hall, December 28.

## Notes

The graduating exercises of the Fessler School of Music were held at Engineers' Hall Friday evening, Decem-

ber 15. The graduates were assisted by Elsa Fessler, soprano.

Edwin Arthur Kraft gave an organ recital in Trinity Cathedral Monday evening, December 11. He was assisted by Harold M. Dunham, baritone.

Mary Wilson Burns, soprano; Mrs. Lawrence Wesson, violinist; Mrs. J. E. Hikes, pianist, and Belle Fauss, accompanist, presented a program at the High School of Commerce Wednesday afternoon, December 20, under the auspices of the Extension Section of the Fortnightly Musical Club.

B. F.

## Mrs. Beach With Symphony Orchestra

Last season for the first time in its history the Chicago Symphony Orchestra set forth a concerto written by a woman and performed by her. Mrs. H. H. A. Beach was the woman thus honored. This year this talented American pianist will perform her work with both the St. Louis and Boston Symphony Orchestras and recently she has been engaged for a tour as soloist with the Kneisel Quartet, and with them will play her string quintet in F sharp minor in Boston, Chicago, Brooklyn, Philadelphia, Princeton and New York. She has also been engaged by the Baltimore String Quartet, the Canadian String Quartet of Toronto and the Evanston String Quartet of Evanston University to perform the same composition. When Mrs. Beach is heard in Lancaster on February 20 she will appear with Eleanor Hazzard Peacock, the American Lieder singer, who will sing a number of Beach compositions. These two artists have been very successful in their joint recitals on the Pacific Coast, where they toured last season, and will start the new year with one of their recitals in Chicago.

## Whitmer Composition Heard at Pittsburgh Concert

At a concert given at the First Baptist Church, Pittsburgh, Pa., on Tuesday evening, December 19, Mary Lee Read, organist; Belle C. Bissinger, violinist, and Romaine Smith Russell, soprano, furnished a program of varied interest. Of special interest was the Fanfare of T. Carl Whitmer which was the final number; first, because the work possesses very genuine merit in itself, and also because Mr. Whitmer is a Pittsburgh musician. As played by Miss Read it made a fitting number with which to close an excellent concert.

## Donahue on Native Heath

December 15 and 16 Lester Donahue, the brilliant young Californian pianist, made his first appearance as soloist with the Los Angeles Symphony Orchestra in Los Angeles, scoring a remarkable success on both occasions. Before returning to New York, the end of January, Mr. Donahue will have appeared extensively on the Pacific Coast, as he is booked for recitals in Los Angeles, San Francisco, Spokane, Washington and Portland, Oregon.

## WORCESTER SYMPHONY ORCHESTRA CONCERT

Second of Series—Conducted by Daniel Silvester

On Tuesday evening, December 12, the Worcester Symphony Orchestra gave its second concert of the season at Mechanics Hall, Worcester, Mass. This body of musicians is developing steadily and artistically under the direction of Daniel Silvester, and the performance of the program on this occasion was worthy of commendation. The orchestral numbers included the familiar "Marche Slav" of Tchaikowsky, two movements of Beethoven's symphony in C minor, "Scarf Dance," "Scene d'Amour," "Variation" and "Danse Circassienne," from the Delibes ballet suite "La source"; the exquisite "Andante cantabile" of Tchaikowsky, Widor's "Serenade," Rubinstein's "Kam-menoi Ostrow" and the overture to Massenet's "Phedre." Regina Hassler-Fox, contralto, was the soloist. She sang the aria "O don Fatale" from Verdi's "Don Carlos" and a group of songs which included "Morning" (Oley Speaks), "Dutch Serenade" (De Lange), "Deep River" (Burleigh) and "The Awakening" (Spross).

## Ditson Publishes "One Hundred English Folksongs"

Oliver Ditson Company have just issued Cecil J. Sharp's "One Hundred English Folksongs," collected and edited for practical use at home or in the concert room. The editor is a well known musician who has had a long experience as the director of a London music school and he has made a special study of folk music. He says in his preface that "the greatest care has been exercised in the selection of these songs in order that the collection may be thoroughly representative of the subject and contain one or more examples of each of the chief types of English folksongs. The selection is limited to folksongs proper, to the exclusion of carols, sea-chanteys, children's games, nursery songs."

This new volume is uniform with the other volumes in the Musicians Library.

## Grace Hoffman at the Strand Theatre

Grace Hoffman, the remarkable coloratura soprano, was the soloist at the Strand Theatre last week, singing the aria from "Mignon" with a grace and technic equal to the greatest singers of the day. She was enthusiastically received by large audiences.

## Avery Strakosch on a Long Vacation

Avery Strakosch, personal representative of William Wade Hinshaw, left on December 20 for an extended tour of the Orient.

## OPPORTUNITIES

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